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—— Apocalipsis, folio, 1511—*see p.* 1134.

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26145 **Vienna Gallery.** PRENNER (A. J. de) Ichnographia Cesareæ Pinacothecæ, folio, *front. and* 32 *plates consisting of neat copper-plate engravings of upwards of* 1000 *pictures in the Vienna Gallery, bds.* 30*s* *Vindob.* (*ca.* 1735)

The leaves of plates are numbered in MS. 1-34, but the leaf marked 24 is blank. The usual number of plates is 30.

26146 HENNINGES, THEATRUM GENEALOGICUM ostentans omnes omnium ætatum Familias, a condito mundo usque ad hæc nostra tempora, 7 vols. *Magdeburgi,* 1598—Genealogiæ aliquot Familiarum Nobilium in Saxonia, *Hamburgi,* 1590; together 8 vols. in 6, folio, *many cuts of Coats of Arms, vellum, from the Hamilton Palace library,* £5. 1590-98

26147 HISTORIA BEATE MARIE VIRGINIS. HANC PLENÃ GRATIÃ etc. sm. 4to. 30 *leaves (of which the first is quite blank) containing* 53 XYLOGRAPHIC ENGRAVINGS *in contemporary colouring, with a text consisting of Latin and German rhymes, with exposition in Latin prose, red morocco extra, gilt edges, by* BEDFORD, £15.

s. n. [*Eichstett, Reyser, about* 1470]

EXCESSIVELY RARE first typographic edition, believed from its types to

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have been produced at Eichstett. This corresponds to No. 282 of Weigel's Auction-Catalogue, but the Weigel copy wanted a leaf, while this is perfect. Franciscus Retz of Vienna, who died in 1425, is believed to have been the author. The book was printed without any title; the one given above, in imitation of Weigel, designates rather the series of engravings than the nature of the text, which has also been called *Defensorium Virginitatis B.V.M.*

26148 KLEINER (Salom.) Résidences mémorables du PRINCE EUGÈNE-FRANCOIS de Savoye, ou représentation exacte des édifices et jardins de Son Altesse, 90 *plates of Landscape-Gardening, Architecture, Ornament, etc.*— Représentation des Animaux de la Ménagerie du Prince Eugène, 9 *plates*—2 vols. in 1, oblong folio, *containing in all* 110 *plates, including the eleven engraved titles, calf neat, the Hamilton Palace copy*, £10.
Augsbourg, 1731-34

26149 ——— the same, 11 parts in 1 vol. large oblong folio, 110 *plates, hf. bound*, £7. 10*s* 1731-40-34

26150 HULSEN (E. von) Aigentliche Abbildung aller Fürstlichen Auffzüg und Rütterspilen bey dess Fürsten Johann Fr. Hertzogen zu Württemberg jungen Printzen Ulrichen Kindtauff: und dann dess Fürsten Ludwigen Fr. Hertzogen zu Württemberg, mit der Fürstin Magdalena Elis. Landtgräffin auss Hessen Beylager und Frewdenfest celebrirt in Stuetgartt, 1617, 91 *fine engravings*, 2 *plates missing*—Weckherlin (G. R.) Beschreibung des zu Stutgarten bey den Fürstlichen Kindtauf und Hochzeit jüngst-gehaltenen Frewden-Fests, *Tübingen*, 1618; in 1 vol. oblong folio, *calf, rare*, £6. 6*s* 1617-18

26153 [LUCIANI ASINUS, Latine interpretatus per Poggium] Poggius plurimā salutem dicit Cosmo de medicis . . . sm. folio, *with* 8 *large woodcuts, old blue morocco extra, from the Sunderland library*, £100.
[*Ulmæ*] *ex officina et ductu Ludovici Hohenwanng de Elchmgen* (*sic*), *s. a.* [*cir.* 1472]

EXCESSIVELY RARE; besides being one of the most ancient books with woodcuts printed in Germany. Its rarity may be imagined from the fact that Hassler, the special bibliographer of the early press at Ulm, cites it with hesitation, on the authority of Panzer, and no one else appears to have seen it until now.

Maximilian Romances:

26152 DER WEISS KUNIG, eine Erzehlung von den Thaten Kaiser Maximilian des Ersten; von Marx TREITZSAURWEIN, auf dessen Angeben zusammengetragen, folio, *Fine Paper*, 237 *large large woodcuts by Hans Burghmair, from the original old blocks, hf. morocco, gilt edges*, £12. 12*s* *Wien*, 1775

26153 ——— the same, FINE PAPER, *with the extra eight plates, bound in red morocco extra, gilt edges, by* BEDFORD, £24. 1775-1869

Many persons think that *Weiss Kunig* means *Wise King*, because at the beginning of the book the Alt Weiss Kunig is stated to have so been styled

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for his great wisdom. That was not the intention of the story-teller, who desired to express that, for his learning, wisdom, and greatness, that monarch was called the White King (Rex Albus) as distinguished from the *Green King* of Hungary, the *Blue King* of France, the *Black King* of Aragon, the *Red* (Richard III) and *Red-White* (Henry VII) Kings of England, the *Brown Company* (States of Flanders), etc. His wife, the *White Queen*, is the mother of the *Young White King* (Maximilian).

26154 TEWRDANNCKH. Die geuerlicheiten und einsteils der geschichten des loblichen streytparen und hochberümten helds und Ritters herr Tewrdannckhs (durch MELCHIOR PFINTZING), folio, 118 *beautiful woodcuts by Hans Schäufelein, title inlaid, otherwise a very large and fine copy in citron morocco, gilt edges, by Padeloup, from the Beckford library, Hamilton Palace*, £250. *Nürnberg, durch den eltern Hannsen Schönsperger*, 1517

First and rarest edition of this famous metrical Romance of Chivalry written by Pfintzing to record the chivalrous deeds of his Sovereign Maximilian the First, who himself is supposed to have furnished the materials to be turned into rhyme.

The great rarity of this first edition is little suspected by most people, but is plainly proved by the fact that the Holbein Society has been obliged to use the Augspurg edition of 1519 as the original of the facsimile reproduction.

26155 TEWRDANK. DIE GEUERLICHEITEN VND EINS TEILS DER GESCHICHTEN DES LOBLICHĒ STREITBAREN VND HOCHBERÜMBTEN HELDS VND RITTERS TEWRDANNCKHS, small folio, 118 *beautiful woodcuts by Hans Schäufelein and Hans Burghmair*, A VERY FINE AND VERY TALL COPY *in blue morocco extra, gilt edges, by* BEDFORD, £36. *Augsburg, durch den eltern Hansen Schönsperger*, 1519

26156 ——— Die Geuerlicheiten und eins teils der geschichten des löblichen streitbaren und hochberümten helds und Ritters TEWRDANNKHS, folio, *facsimile reproduction of the edition of* 1519, *with introduction by George Bullen, cloth*, £3. 3*s* [*Augspurg, Schönsperger*, 1519] 1882-3

26157 BURGMAIR. TRIOMPHE DE L'EMPEREUR MAXIMILIEN I. en une suite de 135 *planches, gravées en bois*, d'après les dessins de HANS BURGMAIR, accompagnées de l'ancienne description dictée par l'Empereur à son secrétaire Marc TREITZSAURWEIN, FINE PAPER, large oblong folio, *fine impressions of this wonderful series of woodcuts, the text in French and German, bds. uncut*, £20. 1796

26158 ——— Triumphs of the Emperor Maximilian, a facsimile reproduction edited by Alfred Aspland, with an historical text, partly derived from the Weiss Kunig, 2 parts oblong folio, and 1 vol. sm. 4to. *cloth*, £3. 8*s* 1873-75

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26227 ZALLI, Dizionario Piemontese, Italiano, Latino e Francese, edizione seconda arrichita, 2 vols. 4to. *hf. vellum*, 21*s* *Carmagnola*, 1830

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26229 **Romagnole.** MORRI, Vocabulario Romagnolo-Italiano, large 4to. 886 *pp. double columns, hf. calf, uncut*, 25*s* *Faenza*, 1840

26230 **Sardinian.** PORRU (V. R.) Saggio di Grammatica sul Dialetto Sardo Meridionale, 8vo. *hf. calf*, 10*s* *Cagliari*, 1811

26231 **Sicilian.** BIUNDI (G.) Vocabolario Siciliano-Italiano, 12mo. 550 *pp. double cols. sd.* 3*s* 6*d* *Palermo*, 1856

26232 LEONARDI (G.) Poema supra di lu Vinu, si sia utili o dannusu a li viventi, 8vo. THICK PAPER, *portrait, vellum*, 12*s* *Catania*, 1798
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26233 MELCHIORE, Poesie Siciliane giocose, serie, e morali, sm. 8vo. *morocco extra, gilt edges*, 7*s* 6*d* *Palermo*, 1785

26234 MELI (G.) Poesie Siciliane, 8 vols. 12mo. *plates, calf gilt*, 16*s* *Palermo*, 1830

26235 PASQUALINO (M.) Vocabolario Siciliano etimologico, *Italiano e Latino*, 5 vols. in 2, 4to. *calf neat*, 25*s* *Palermo*, 1785-95

26236 RAU E REQUESENS, Rime, 18mo. *vellum*, 7*s* *Venet.* 1672
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26237 SCIMONELLI (Ign.) Poesie, 2 vols. 8vo. *portrait, hf. citron morocco, gilt top*, 21*s* *Palermo*, 1826

26238 **Siennese.** [GIGLI (Girolamo) Vocabulario Cateriniano, ove si spiegano alcune Voci e Frasi di S. Caterina de Siena, usate

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nelle sue opere, secondo IL DIALETTO SANESE], small 4to. FIRST EDITION, 320 *pp.* (A—K), *all published, vellum*, 25*s* (*Roma*, 1717)

This work first appeared at Rome, 1717, but, when only 320 pages had been issued, it was stopped, and the author banished, because it embodied a constant satire against the academicians of La Crusca.

26239 GIGLI (G.) Vocabulario Cateriniano [di frasi nelle opere di S. Caterina da Siena] secondo il dialetto Sanese, 4to. *portrait, hf. yellow morocco gilt*, 12*s*; or, *calf extra*, 14*s* *Manilla, s. a.*

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Cosmopoli (*Venezia*), 1789

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BOSCHINI—*see post under* ITALIAN ART.

26241 PATRIARHI (G.) Vocabolario Veneziano e Padovano co' termini, e modi corrispondenti Toscani, sm. 4to. 370 *pp. double cols. uncut*, 10*s* *Padova*, 1775

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26243 ——— another copy, 4to. *hf. bd. uncut*, 15*s* *Venezia*, 1728

The Italian text and the Venetian translation are printed side by side in parallel columns.

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26244 ALAMANNI (L.) la Coltivatione, sm. 8vo. *fine copy, ruled, red morocco extra, gilt edges, by Lortic*, £3. *Parigi, R. Stephano*, 1546

26245 ALFIERI (Vittorio) Tragedie, 6 vols.—Vita, scritta da esso, 2 vols.—together 8 vols. in 7, 8vo. *portrait, half russia*, 24*s*
Firenze, 1820-2

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26246 ——— Vita di Alfieri, scritta da esso, 2 vols. 8vo. *hf. vellum gilt*, 5*s* 1822

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gold and colours, red morocco super extra, Harleian gold tooling, gilt marbled edges, from the Beckford library, £12. 12*s* 1792

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26250 AQUILANO. Opere del facundissimo Seraphino Aquilano collecte per Francesco Flavio, sm. 4to. **Editio Princeps,** *large copy in red morocco, by Bedford*, £7. *Roma, Joanni de Besicken*, 1502

This edition is rare and little known. It was never seen by Brunet, but he gives a collation communicated to him by an amateur.

26251 ARETINO (Lionard Bruno) Historia del Popolo Fiorentino composta da messer Lionardo Aretino in latino: Et tradocta i lingua tosca da Donato Acciaioli, folio, **Editio Princeps,** *very fine copy in blue morocco extra, by Derome, from the library of P. Girardot de Prefond, with his ticket in gold, and also from the Beckford library, Hamilton Palace*, £10.

Vinegia, Jacomo de Rossi di natione Gallo, 1476

26252 ARETINO (Pietro) Capitoli, *rare, s. l.* (*Fiorenza*) 1540—BERNI, Tutte le Opere del Bernia in terza rima, *wanting last leaf*—Tutte le terze rime del Mauro, *wanting title and folios* 67-70—Le terze Rime de Messer Giovanni dalla Casa di Messer Bino et d'altri, *rare, Vinezia*, 1538—4 parts in 1 vol. 12mo. *old calf, gilt and marbled edges*, 20*s* 1538-40

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26259 ——— another copy, sm. 4to. *some leaves stained at beginning and the last three in facsimile, in a binding of smooth dark calf or morocco, the sides covered with alternate rows of gold and blind-tooled ornament, the centrepiece stamped with an urn from which flames are issuing*, £20. *Venetia, Nicolo Zopino*, 1524

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26317 BOCCACCIO, il DECAMERONE, **Editio Princeps**, folio, *from the Sunderland library*, sold (*Venet.*) *Valdarfer*, 1471

26318 ——— il Decamerone, Second Edition, folio, *from the Sunderland library*, sold *Mantuæ*, 1472

26319 ——— IL DECAMERONE, small 4to. *a few small wormholes, otherwise a very good copy, calf neat*, VERY RARE, £10.
Vinegia, per Gregorio de Gregori, 1516

26320 ——— the same, sm. 4to. *a fine copy in brown morocco extra, gilt edges, by Bedford*, £28. 1516
Col. Stanley's copy fetched £33; the Marquis of Blandford's, £22. 11*s*.
Niccolo Delfino was the editor of this book; the first Boccaccio in quarto size, and the first critical edition of the text. It was used as the basis of all succeeding editions.

26321 ——— IL DECAMERONE, nuovamente stampato con tre novelle aggiunte, sm. 4to. *printed in italic letters, with very numerous fine woodcuts, old crimson morocco gilt, gilt edges*, FINE COPY, £48.
Firenze, Ph. di Giunta, 1516
A RARE EDITION, the first *from the Giunta press*, and which is remarkable for the three additional novels wrongly printed at the end and wrongly attributed to Boccaccio, which are however quite as valuable in themselves as if they had been his. They occupy the last 39 pp.

26322 ——— IL DECAMERONE di M. Giovanni Boccaccio novamente corretto, con tre Novelle aggiunte, 8vo. *very fine copy in red morocco extra, by Bozérian, gilt edges*, £15.
Vinegia, nelle case di Aldo Romano e d'Andrea Asolano, 1522
A very rare and very correct edition. Four leaves in the middle have been supplied in facsimile in a manner extremely difficult of detection. The book is an octavo, not a quarto, as Brunet and others describe it.

26323 ——— IL DECAMERONE, nuovamente corretto et con diligentia stampato, stout 12mo. *boards*, £10. 10*s*
Brescia, Lud. Britannico, 1536
AN EXCESSIVELY RARE AND VALUABLE EDITION, which in the opinion of

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Haym equals the celebrated Giunta of 1527 in merit. No copy has occurred in the London market for years; and I have no reference to any copy. Neither Gamba nor Poggiali was able to cite it, and Brunet only knew it through Haym.

26324 BOCCACCIO, IL DECAMERONE . . . . nuovamente stampato et ricorretto per Antonio Brucioli, sm. 4to. *the first edition by Brucioli, portrait on title and another woodcut at end, old calf*, 36*s*
Vinegia, B. Zanetti ad instantia di Giovanni Giolito da Trino, 1538

26325 ——— the same, LARGE AND THICK PAPER, small 4to. *wanting the title and the last leaf, old binding*, £5. 1538
Only one other large paper copy known.

26326 ——— il Decamerone, nvovamente stampato et ricorretto per Antonio Brucioli, sm. 4to. *woodcut title, calf*, £3. 10*s*
Venetia, Gabr. Iolito di Ferrarii, 1542
Best edition of Brucioli's recension. The White Knights copy fetched £6.

26327 ——— Il Decamerone, nuovamento corretto per A. Brucciolli, 24mo. *fine copy of a very rare and uncastrated edition, vellum*, 24*s* *Venetia, G. Iolito*, 1542

26328 ——— IL DECAMERONE . . . nvovamente corretto . . . stout 12mo. *woodcuts, calf*, 25*s* *Venetia, Agostino Bendone*, 1545
The woodcuts are from the blocks used in the 1537 edition.

26329 ——— il Decamerone, 18mo. *fine copy, ruled, old red morocco, gilt edges, rare uncastrated edition*, £2. 16*s*
Lione, G. Rovillio, 1555
The Sunderland copy fetched £5. 10*s*.
"Jolie édition . . . les exemplaires en sont fort recherchés, mais on les trouve difficilement en bon état."—*Brunet*.

26330 ——— il Decamerone, segnato co i numeri corrispondenti alle Ricchezze della lingua volgare di Fr. Alunno, small 4to. *vellum*, £2. 10*s* *Vinegia, Paulo Gerardo* (1557)
A second volume was also published containing the Richezze of Alunno.

26331 ——— il Decameron; ricorretto in Roma et emendato secondo l'ordine del sacro Concilio di Trento, sm. 4to. *very elegant woodcuts in the initial letters, large copy in old calf*, £2. 2*s*
Fiorenza, Giunti, 1573

26332 ——— the same, LARGE PAPER, sm. 4to. *fine copy in the original limp olive morocco, gilt edges, with fleurs-de-lis on back*, £4. 4*s* 1573
This celebrated volume, in spite of the alterations in certain places, remains in all other respects the best edition of Boccaccio. The changes are not such as it might be expected the censorship of morals would dictate, but only in such small matters concerning religion as the substitution of *un giardino di damigelle* for *un monasterio di donne*.
At the end of the calf copy the following piece is bound in: Annotationi et Discorsi sopra alcuni luoghi del Decameron fatti dalli Sig. Deputati . . . sopra la correctione di esso Boccaccio 1573, *Fiorenza, Giunti*, 1574.

26333 ——— Il Decameron, 18mo. *fine large copy* (151½ millimètres) *in old calf, scarce*, £3. 3*s* *Amst.* (*Elzevir*), 1665

26334 ——— the same, bound into 2 vols. 18mo. *old red morocco, gilt edges*, £2. 2*s* 1665

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26335 BOCCACCIO, Il Decameron, in 1 vol. 18mo. *a very tall and beautiful copy in red morocco, gilt edges, by De Rome,* £2. 12*s* 6*d* 1665

A copy of the Elzevir Decameron desirable from its perfect preservation and fine margin. A similar copy fetched £5 at Sotheby's in 1861.

"Edition belle et correcte."—*Brunet.*

26336 ——— il Decameron, 5 vols. 16mo. *portrait and facsimile, gilt vellum, a pretty and good edition,* 10*s* *Venezia,* 1681

26337 ——— il Decamerone, 5 vols. sm. 8vo. *plates, hf. bd.* 3*s* 6*d* *Toscana,* 1770

26338 ——— il Decamerone, con un discurso critico da Ugo Foscolo, 3 vols. 8vo. LARGE PAPER, *with* PROOF *impressions of Stothard's pretty plates, blue morocco extra, gilt edges,* £4. 4*s* *Londra,* 1825

26339 ——— the same, LARGE PAPER, 3 vols. 8vo. *proof impressions of the plates, very fine copy in orange morocco extra, gilt edges, by Hayday,* £5. 5*s* 1825

26340 ——— the same, LARGE PAPER, 3 vols. 8vo. PROOF *impressions of the plates, olive* MOROCCO *extra, gilt edges, by Bedford,* £7. 7*s* 1825

26341 ——— AMETO di Messere Giovanni Boccaccio con le osservationi in uolgare grãmatica sopra esso di Hieronimo Claricio, sm. 4to. *old calf,* 30*s* *Milano, nella officina Minutiana,* 1520

26342 ——— IL CORBACCIO . . . col nouo prologo & lantidoto Laurario. Altrimente detto il LABERINTO DAMORE, 12mo. lít. goth. *without numerals or catchwords, old calf,* FINE COPY OF A RARE EDITION, £3. 3*s* *Venetia, Bernard. Benalio* (*s. a. cir.* 1500)

26343 ——— il Corbaccio, 12mo. *old calf, very large and fine copy,* £4. 4*s* *Parigi, Federigo Morelli,* 1569

This edition has a particular value as having been directly and faithfully printed from a MS. of the year 1384. The notes of the editor are also important.

26344 ——— FIAMMETTA. INCOMINCIA IL LIBRO DI MADONNA FIAMMETTA DA LEI ALLE INNAMORATE MANDATO, sm. folio, *printed in Roman letter, very large copy in old crimson morocco gilt,* £40. *S. n.* (*? Venet.* 1474)

The year 1474 is assigned by Dibdin conjecturally to the impression of this rare volume. It is probably one of the first books in which signatures appeared. It was only the presence of the signatures which induced Brunet to rank this as of later date than the edition of 1472.

26345 ——— Commentia illibro ditato a FIAMMETTA da essa alla inamorata mandato, small 4to. *old calf gilt,* £10. *Venesia, Maximo de Papia,* 1491

A RARE EDITION. Contains signatures a-i4 in eights, h having 6 ll. only.

This edition and two others are described by Brunet as "des livres rares et même assez précieux."

26346 ——— FIAMETTA. Opera gentile & elegante nominata Fiametta a lamorose Donne mandata composta per . . . Ioanne Boccacio . . . 12mo. *woodcut on title, fine copy in blue morocco, gilt edges, by Capé,* £4. 4*s* *Venetia,* 1511

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26347 BOCCACCIO, Fiammetta . . . dopo la ultima e piu fedel fiorentina impressione nouamente reuista. Corretti prima gli errori scorsi per incuria del impressor, etc. a RARE EDITION, *Venetia, Cæsaro Arrivabēo Venitiano* (1518)—CARCER D'AMORE traduto dal magnifico Miser Lelio de Manfredi Ferrarese, de Idioma Spagnolo in lingua materna (A RARE EDITION, *unknown to Brunet*) *Venetia, Georgio de Rusconi*, 1518—2 vols. in 1, 12mo. *old stamped Venetian morocco*, £12. 12*s*

26348 ——— FIAMMETTA per Tizzone Gaetano di Pofi revista, 12mo. *large copy in old hf. binding*, 12*s* [*Tusculani, circa* 1530]

A scarce and good edition. Fetched 96 francs at the Gaignat sale.

The subscription, of which I have not seen any interpretation attempted, seems to contain at least the phrase "Bonacenses voverunt," from which it may be assumed that all the books with such a colophon (which Brunet refers to Venice) were really printed at Toscolano, by the apprentices or deputies of Paganini.

26349 ——— Fiammetta del Boccacio, 12mo. *ruled, red morocco, gilt edges*, 20*s* *Fiorenza, Bernardo di Philippo di Giunta*, 1533

A fine copy, with numerous rough leaves, from Renouard's library.

26350 ——— La Fiammetta Opera chiamata Fiammetta Amorosa di M. Giouanni Boccaccio . . . . per Tizzone Gaetano riformata, *Vineggia, per G. Padouano*, 1540—LABERINTO D'AMORE di M. Giouanni Boccaccio. Con una epistola confortatoria a Messer Pino di Rossi, *Bena. P. Alex. Pag. Benacenses f. v. v. s. a.*—AMETO over Comedia delle Nimphe Fiorentine, compilata da . . . . Boccaccio, *Vinegia, Melchiore Sessa*, 1534—3 vols. in 1, 12mo. *old citron morocco, the sides and back inlaid with different colours, tastefully tooled and gilt, and dotted with gold, lined inside with red morocco, with elegant borders, gilt edges, a beautiful volume, from the Pixerécourt collection*, £10. 1534-40

The editor of the "Opere volgari di Leon Battista Alberti, *Firenze*, 1843-49," has shown that many works which had been attributed to other writers were really written by Alberti. Amongst them is the Fiammetta and the Epistola a Pino di Rossi, which usually pass under the name of Boccaccio.

26351 ——— L'amorosa Fiammetta; e Laberinto d'Amore, 2 vols. in 1, 12mo. *old French red morocco, gilt marbled edges*, £2. 10*s* *Vinegia*, 1575

26352 ——— IL PHILOCOLO. Incomencia il libro primo di Florio & Bianzafiore chiamato Philocolo . . . Composto per il clarissimo poeta miser Johāni Boccacio da certaldo, folio, *a few leaves a little stained and the first leaf slightly defective and mended, otherwise sound copy, vellum*, EXTREMELY RARE, £15. *Milano, Dominico da Vespola*, 1476

The only copy mentioned by Brunet was the Roxburghe, which fetched £38. 17*s*.

26353 ——— PHILOSTRATO de l'amorose fadige di Troilo, etc. sm. 4to. *old calf*, £2. 5*s* *Maestro Luca* (*Venet. circ.* 1480)

FIRST EDITION. "This is doubtless a very rare book," says Dibdin in his description of the Spencer copy (VI, p. 50). The word *Finis* on the last page is followed by a bastard-sonnet, which eulogizes all the arts so as to arrive at that of typography,—

meritan glimpressori un nobil segio
tra quali maestro Luca porta il vanto . . .

This poem on the loves of Troilus and Chryscis was written by Boccaccio

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when his lady-love left Naples; and the amorous scenes described so warmly and so sweetly were probably pictures from his own career. The name of Chryseis is here transformed to Griseida; in Shakespeare's play it became Cressida.

26354 BOCCACCIO DE MULIERIBUS CLARIS (Italice), sm. 4to. *woodcuts, including that of Pope Joan, fine copy in green morocco extra, gilt edges, by W. Pratt*, £6. 6*s* *Venetia, Tacuino*, 1506

26355 ——— LA THESEIDA . . . da Messer Tizzone Gaetano di Pofi diligentemente rivista, sm. 4to. *woodcut title, old calf, gilt edges*, £2. 10*s* *Vinegia, Girolamo Pentio da Lecce*, 1528

A RARE EDITION. Hibbert's copy sold for £6. 6*s*, and Heber's sold for £6. 12*s*

The dedicatory epistle of the editor is well worth reading. It is followed by the author's dedication to his lady "Fiammetta," in which he sums up the story. It is the "Knight's Tale" of Chaucer.

26356 BOIARDO (Matteo) SONETTI E CANZONE DEL POETA CLARISSIMO, edited by A. Panizzi, square 8vo. *only fifty copies printed, very elaborately bound in red* MOROCCO *extra, the sides and back tooled in compartments, by Bedford, a fine specimen*, £12. 12*s* PRIVATELY PRINTED, 1839

26357 ——— Sonetti e Canzone (con note da A. Panizzi), 8vo. *vellum paper, only* 250 *copies printed, sd.* 6*s* *Milano*, 1845

26358 ——— ORLANDO INNAMORATO con la Continuazione per N. delli AGOSTINI (in ottava Rima), 2 vols. sm. 4to. *woodcut frontispieces, and map, fine copy in green morocco, gilt edges, by Derome le Jeune, with his Ticket*, £7. 15*s* *Vinegia, P. di N. da Sabbio*, 1539

26359 BOIARDO E BERNI. ORLANDO INNAMORATO nvovamento composto da M. FRANCESCO BERNI Fiorentino, sm. 4to. **First Edition,** *fine large copy in old citron morocco extra, gilt edges, from the Sunderland library*, £16. 16*s* *Vinetia, heredi di Lucantonio Giunta*, 1541

26360 ——— Orlando Innamorato rifatto da Berni, 4to. *a very tall copy, title and first few leaves mended, old calf gilt*, 20*s* *Venetia, heredi di Lucantonio Giunta*, 1545

26361 ——— the same, *very fine copy, beautifully bound in olive morocco, gilt edges, by Capé*, £7. 7*s* 1545

The first eighty stanzas received some corrections from Berni's hand in this edition.

Heathcote's copy sold for £6. 6*s*; the White Knight's for £7. 12*s*; and Col. Stanley's for £8. 8*s*

26362 ——— Orlando Innamorato, rifatto da Fran. Berni, *calf*, 5*s* *Fiorenza*, 1725

26363 ——— Orlando Innamorato, 4 vols. 12mo. *portrait, calf*, 7*s* 6*d* *Parigi*, 1768

26364 ——— Orlando Innamorato . . . rifatto da Berni, 5 vols. 12mo. 69 *vignettes, calf neat*, 10*s* *Venezia*, 1785

26365 ——— lo stesso, 6 vols. 16mo. *portrait, hf. bd.* 2*s* 6*d* *Pisa*, 1817-19

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26366 BOIARDO E DOMENICHI. Orlando Innamorato . . . insieme co i tre Libri di Nicolo de gli Agostini, nuouamente riformato per M. Lodovico DOMENICHI, sm. 4to. *numerous well executed woodcuts, vellum*, £2. 2*s* *Vinegia, Girolamo Scotto*, 1553

There is another Venice edition of the same date by Comin da Trino.

26367 BOJARDO, Orlando Innamorato: Orlando Furioso di ARIOSTO: with an Essay on the Romantic Narrative Poetry of the Italians; Memoirs, and Notes by A. Panizzi, 9 vols. sm. 8vo. *calf extra, gilt edges, by F. Bedford*, £6. 6*s* *W. Pickering*, 1830-34

26368 BORGIA (Cesare) *detto poi il Duca Valentino*, Vita descritta da T. Tomasi, 12mo. *old calf*, 5*s* *Monte Chiaro (Elzevir)*, 1671

26369 BRITONIO (Girolamo) Opera volgare intitolata Gelosia del Sole, sm. 4to. FIRST EDITION, *calf, fine large copy*, RARE, £5. *Napoli, Sig. Mair Alamano*, 1519

26370 ——— i Cantici, et i Ragionamenti; et quelli del Pontefice, in favore della Santissima Romana Chiesa, 12mo. *calf, fine copy, from the Sunderland library*, 15*s* *Vinegia, Bald. Constantini*, 1550

26371 BRUNETTO LATINE (Fr.) Il Tesoro, nel qual si tratta di tutte le cose che à mortali se appartengono, 12mo. *title within woodcut border, fine copy in old calf, from the Sunderland library*, £2. 16*s* *In Vinegia per Marchio Sessa*, 1533

A rare edition. A separate leaf at the end contains the printer's device of the cat and mouse.

26372 ——— Il Tesoretto e il Favoletto, illustrati da G. B. Zannoni, *Firenze*, 1824—Betti, Emendazione all' Edizione Zannoniana del Tesoretto, *Roma*, 1833; 2 vols. in 1, 8vo. *calf extra, gilt edges, by Bedford*, 14*s* 1824-33

26373 BUONARROTI (Michelangelo) Rime, cavate dagli autografi, e pubbl. da C. Guasti, *Firenze*, 1863; Lettere, pubbl. per cura di Gaet. Milanesi, *ib.* 1875—together 2 vols. sm. folio, *bds.* 36*s*

26374 GOTTI (Aur.) Vita di Michelangelo Buonarroti, 2 vols. 8vo. *portrait, vignettes, etc. sd.* 7*s* 6*d* *Firenze*, 1875

26375 BURCHIELLO. Sonetti del Burchiello et di Ant. Alamanni alla Burchiellesca, 12mo. *fine copy, old red morocco, gilt edges*, £2. *Fiorenza, Giunta*, 1552

26376 BUSSATO, Giardino di Agricoltura, sm. 4to. *woodcuts, vellum*, 6*s* 1599

26377 BUTTURA (A.) I QUATTRO POETI ITALIANI (Dante, Petrarcha, Ariosto, Tasso) con una scelta di Poesie Italiane dal 1200, impl. 8vo. *frontispiece, cloth*, 7*s* 6*d* *Parigi*, 1836

26378 CARAZOLO DA LEZZE (F. Roberto): Specchio de la Fede, vulgare, nouamente . . . historiato, sm. folio, *woodcuts, fine copy in brown morocco extra, gilt marbled edges, by Petit*, £7. *Venetia*, 1517

The large woodcut on the first page of text, and the woodcut border which encircles it, are of remarkably elegant design.

26379 CARRARI (V.) Historia de' Rossi Parmigiani, sm. 4to. *old red morocco gilt, gilt edges*, £2. 2*s* *Ravenna*, 1583

26380 CASA (Giovanni della) Rime et Prose, 3 parts in 1 vol. 12mo. *red morocco extra, gilt edges, from the Beckford library*, £2. 2*s* *Fiorenza, F. Giunti*, 1598

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26381 CASA (Giovanni della) Rime, sposte per A. Severino, 4to. 4 *portraits*, *old calf*, 18*s* *Napoli*, 1694

26382 CASTI (Giamb.) Gli Animali Parlanti, Poema Epico, 3 vols. large 8vo. *vellum paper, hf. morocco*, 9*s* *Parigi*, 1802

26383 ——— Poesie Liriche, 18mo. *hf. calf*, 1*s* 6*d* *Adrianopoli*, 1795

26384 CASTIGLIONE (Conte Baldasar) Opere volgari e Latine, raccolte, ed illustrate da Gio. A., e Gaet. Volpi, 4to. *portrait, half vellum, uncut*, 5*s* *Padova*, 1733

26385 ——— Il libro del CORTEGIANO, 12mo. *fine copy in blue morocco, the old gilt edges preserved, by Bauzonnet*, £5.
Venetia, Heredi d'Aldo, 1533

26386 ——— Il libro del Cortigiano, 12mo. *in the original binding of smooth dark morocco, richly gilt and ornamented at a later date* (*about* 1590) *for Demetrio Canevari, whose medallion is impressed in the centre, and whose mark of two interlacing ΔΔ is added above and below, in a red morocco case*, £50.
Vinegia, Vettor de Rabani, 1538

The chief peculiarities of this binding are the appearance of the *deltas*, and the outer row of ornament added by Demetrio Canevari. This is a series of oblong figures, alternately red and silver, united by bars or links of gold, and evidently representing a long chain of pearls and rubies.

26387 ——— le parfait Courtisan, es deux langues, de la traduction de Gabriel Chapuis, *ital. et français*, 12mo. *calf gilt, gilt edges*, 12*s* *Paris*, 1585

26388 ——— Stanze Pastorali di B. Castiglione, et di C. Gonzaga, con le Rime di A. G. Corso, sm. 8vo. *old red morocco gilt, gilt and gauffred edges, tall copy, rare*, 18*s*
Vinegia, i figlivoli di Aldo, 1553

This is really a second edition of the Rime of Corso, with the stanzas of Castiglione and Gonzaga added. Wants 8 ll. at end. From the Sunderland library sale, where it fetched £5. 17*s* 6*d*

26389 CATERINA DA SIENA. Libro de la divina providentia composto in vulgare de la Seraphica Vergene Sancta Chaterina da Siena suore del terzo ordine de sancto Dominico, sm. folio, **Editio Princeps**, *hf. bd.* RARE, £4.
S. l. e. a. (*Bologna, Bald. Azzoguido, circa* 1472)

26390 ——— EPISTOLE DEVOTISSIME, adunate con grandissima diligentia et faticha per spatio di circa vinti anni per Frate Bartholomeo da Alzano da Bergamo, folio, *woodcut portrait, dark olive morocco extra, gilt edges*, £6. 10*s* *Venetia, Aldo*, 1500

26391 CAVALCA (Domenico) Spechio de Croce, sm. 4to. Gothic letter, 76 *leaves*, a *to* i *in eights, and* k 4 *leaves, in double columns*, 33 *lines to a page, bds.* 12*s* *s. l. v. a.*

26392 CECCHI (G. M.) la Moglie, comedia, 12mo. *vellum*, 4*s* *Venetia*, 1585

26393 CECHO D'ASCOLI. Lo illustre poeta CECHO DASCOLI; con el Comento novamente trovato et nobilmente historiato, revisto et emendato, e da molta Incorrectione extirpato e da antiquo suo Vestigio exemplato, sm. 4to. *numerous curious woodcuts, old calf gilt, fine clean copy from the Sunderland library*, £3. 8*s*
Venet. M. Sessa, 1516

CELLINI—*see post, in section of* Italian Art.

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26394 LE CIENTO NOVELLE ANTIKE [con prologo di CARLO GUALTERUZZI], sm. 4to. **First Edition,** *fine copy in red morocco extra, gilt edges (by Mackenzie), the sides richly and elaborately tooled with gilt pointillé ornament, and bearing the royal arms of France* (? Louis XVIII's or Charles X's copy), £30.
Bologna, Girolamo Benedetti, 1525

EXCESSIVELY RARE: the Roxburghe copy fetched £23. 10*s*; Nicol's, £31. 10*s*; Tross sold a copy in 1874 for 800 francs. It is not only the rarity of this volume which constitutes its value; as a monument of the most ancient Italian prose it takes a primary rank, having been written or compiled by an unknown author in the thirteenth century.

26395 CENTO NOVELLE ANTICHE. LIBRO di NOVELLE, et di bel Parlar Gentile, nel qual si contengono CENTO NOVELLE, altravolta mandate da C. Gualteruzzi, di nuovo ricorrette (da V. Borghini); con aggiunta di quattro altre nel fine, sm. 4to. *old calf,* 32*s*
Fiorenza, i Giunti, 1572

26396 ——— another copy, sm. 4to. *olive morocco extra, gilt edges, by Bedford,* £3. 10*s* 1572

Chess:

26397 [DAMIANO.] Libro da imparare giocare à Scachi, et de bellissimi Partiti, Reuisti & recorretti, & con summa diligentia da molti famosissimi Giocatori emendati. In lingua Spagnola & Taliana, novamente stampato, 16mo. *woodcuts, two leaves (A 2 and 7) missing, hf. calf,* 15*s senza nota* [? *Venet. circ.* 1520]

The title is in Roman letter, the rest of the book in Gothic. The leaves are numbered in Arabic numerals below the text, and the last bears the numeral 64.

26398 JACOPO DA CESSOLE, Giuco degli Scacchi, 8vo. *cuts, half calf, uncut,* 7*s* 6*d* *Milano,* 1829

26399 SEVERINO (M. Aurelio) dell' Antica Pettia, overo che Palamede non è stato l'inventor degli Scacchi, sm. 4to. *portrait, calf,* 36*s*
Napoli, 1690

A scarce work on the game of Chess, in which the author endeavours to prove that Palamedes was not the inventor of the game.

26400 CIAMPOLI, Poesie Sacre, 12mo. *old red morocco,* 7*s* *Bologna,* 1648

CINTHIO—*see* GIRALDI CINTHIO.

26401 CISANO (Giov.) Tesoro di CONCETTI Poetici, scelti da' piu illustri Poeti Toscani, con annotationi, 2 vols. stout 18mo. *very fine copy, vellum, uncut,* 6*s* *Venetia,* 1610

26402 COLONNA (Stephano) SONETTI, Canzoni et Triomphi di M. Laura in risposta di F. Petrarcha . . . peruenuti alle mani del magn. M. Stephano Colonna, 12mo. *blue morocco extra, gilt edges,* £2. 2*s* *Vinegia,* 1552

These are the compositions of Stephano Colonna himself, and are dedicated by the editor, P. A. Miero, to Vittoria Farnese, Duchess of Urbino.

26403 COMEDIE ITALIANE, 5 in 1 vol. sm. 8vo. *first editions, fine copies, veau marbré, gilt edges, from the Hamilton Palace library,* £2. 2*s*

Contents: Gl'Inganni di N. S. (Niccolo Secchi), *Fiorenza, Giunti,* 1562—I Bernardi di F. d'Ambra, *ib.* 1564—Il Servigiale di G. M. Cecchi, *ib.* 1561—Il Sensale di F. Mercati, *ib.* 1561—Il Sergio di L. Fenarolo, *Venetia,* 1562.

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Cookery-books:

26404 EPULARIO quale tratta del modo de cucinare ogni carne, Uccelli ecc. 12mo. *woodcut on title, fine copy in red morocco, gilt edges, by Niedrée, very rare,* £2. 2*s* *Venetia*, 1555

26405 MESSISBUGO (C. di) Banchetti, compositioni di vivandi, et apparecchio generale, sm. 4to. *portrait and 2 full-page woodcuts, one representing the Cooking of food, the other a dinner, red roan, in case,* £4. *Ferrara, Giov. de Buglhat*, 1549

A very rare Cookery Book, preceded by a number of bills of fare of great banquets given by or to the Dukes of Ferrara, under the author's superintendence.

26406 ROSSI (E.) La vera Cucina Genovese, 12mo. *sd.* 2*s* *Torino* (1880)

26407 SCAPPI (BARTOLOMEO, *Cuoco Secreto di Papa Pio V*) OPERA . . . si tratta di diverse vivandi de carne, ecc. 4to. FIRST EDITION, *portrait, and plates, without the four leaves consisting of a Funeral Oration to Pope Paul III, red morocco, gilt and painted gaufré edges,* PIUS V'S COPY, *with his arms in gold on sides, from the Hamilton Palace library,* £4. 4*s* *Vinegia*, 1570

26408 CORNAZANO (Antonio) Sonetti e Canzone, 12mo. *title printed in Gothic in red ink within a border, the text in Roman letters, fine copy in red morocco extra, gilt edges, scarce, from the Beckford library,* 36*s* *Vinetia*, 1503

26409 ——— Opera noua . . . ī terza rima: la ql tratta. De modo regēdi. De motu Fortūe. De ītegritate rei Militaris: & qui in re militari Imperatores excelluerint . . . 12mo. *woodcuts, red morocco extra, gilt edges, scarce, from the Beckford library,* £2. 16*s* *Venetia*, 1518

The large woodcut on the title, representing Cornazano delivering his precepts to the young Alfonso of Ferrara, is signed with the initials E. A.

26410 COSTO (Tomaso) il FUGGILOZIO, in otto giornate, 12mo. *calf gilt,* 15*s* *Venetia*, 1600

Portions of these novels are very loose, on account of which Gamba states that copies are often found with leaves torn out. Colonel Stanley's copy sold for £3.

26411 **Crema.** FINO (A.) Historia di Crema, raccolta da gli Annali di P. Terni, 8vo. *hf. vellum,* 5*s* *Venetia*, 1566

CROCE (Giulio Cesare)—*see* BERTOLDO.

26412 DANTE, LA COMEDIA, **Editio Princeps** (?), folio, *from the Sunderland library,* sold [*Foligno*] *J. Numeister*, 1472

26413 ——— LA COMEDIA, **Editio Princeps** (?), folio, *from the Pirckheimer library,* sold *Mantuæ, G. & P. Teutonici*, 1472

26414 ——— LA COMEDIA, *Editio quarta,* folio, *from the Sunderland library,* sold [*Napoli, cir.* 1475]

26415 ——— Incominciano le cantiche de la Comedia, sm. folio, *Editio quinta, folios b 5 and 6 missing, and six leaves at the end slightly wormed and defective, vellum,* VERY RARE, £25. *Napoli* [*Matth. Moravus*], 1477

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26417 DANTE La DIVINA COMEDIA, col Commento di JACOPO DELLA LANA, *comunemente attribuito* à BENVENUTO (RAMBALDI) DA IMOLA, corretto da Christofal BERARDI, con la Vita del poeta per Giovani Bocchacio, thick folio, Gothic letter, *the corners of three leaves* (*a*, *a* 10, *cc* 1) *restored in facsimile, very large copy, measuring* 12¼ *by* 8½ *inches, brown morocco extra, by Pratt*, £12.
Venet. Vendelin de Spiera, 1477

26418 ——— another large and very sound copy, folio, *an ink Drawing of Dante's Head added, brown morocco extra, gilt edges, by Bedford*, £24. 1477

26419 ——— another very fine and very tall copy, folio, *with rough leaves, in the Medici calf binding, rebacked*, £30. 1477

This is the handsomest of the early editions, and is a noble specimen of Wendelin's press. The book is printed in Gothic type upon very thick paper. On a vellum fly-leaf the former owner's name is inscribed: DE LAZARINIS.

26420 DANTIS ALIGERII Poetæ Florentini [Divina Comedia], sm. folio, *fine large copy in blue morocco extra, bound for the Earl of Sunderland*, £45. *Venet. arte magistri Philippi*, 1478

26421 ——— Comento di Christophoro Landino Fiorentino sopra la Comedia di Danthe Alighieri, folio, 3 *full-page woodcuts with elegant borders, in the style of art which reached its perfection in the Poliphilo, a large number of fine and spirited vignettes, and beautiful Initial Letters, all very curious, vellum*, £3. 10*s*
Venesia, B. Benali e Matthia da Parma, 1491

Some margins of the text are stained, and there are a few wormholes, otherwise the volume is in good condition.

26422 ——— [*On title:*] LE TERZE RIME DI DANTE. [*On reverse:*] LO 'NFERNO E 'L PVRGATORIO E 'L PARADISO DI DANTE ALAGHIERI (*sic*), 12mo. *First Aldine Edition, hf. bd. gilt edges*, £5.
Venetiis, in ædibus Aldi, 1502

26423 ——— the same, 12mo. *large copy in hf. russia, rough edges*, £4. 4*s* *Venetiis, in ædibus Aldi*, 1502

26424 ——— Opera del divino poeta Danthe con suoi Comenti (di C. Landino) recorrecti (per Pietro da Figino), sm. 4to. *woodcuts and ornamental initial letters, with the two leaves at end containing the Credo, Pater Noster, and Ave Maria, versified by Dante, a few leaves slightly stained, vellum, gilt edges*, £2. 10*s*
Venet. B. Stagnino da Trino, 1512

The existence of this edition is denied by Crevenna. "Edition rare et recherchée"—*Brunet.* "Edizione rara accreditata."—*Colomb. de Batines.*

26425 DANTE, col Sito et Forma dell' Inferno, sm. 8vo. (12mo.), *woodcuts, fine and very large copy in old calf, gilt edges, from the Beckford library*, £15. 15*s*
Vinegia, Aldo & Andrea di Asola, 1515

This volume has been rebacked with surprising dexterity, but the original sides are still there with gilt tooling at the corners and in the centre. The binding, as well as the book, is Aldine; very slightly ornamental, but dignified and elegant in its simplicity.

26426 ——— Comedia . . . cōl' espositione di Christophoro lādino: nuouamēte impressa: e con somma diligētia reuista & emēdata;

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& di nuouissime postille adornata, MDXXIX, folio, *title in red and black within woodcut border, portrait of Dante on the reverse; with numerous woodcuts throughout the text and a copperplate portrait engraved by Corn. Galle inserted at the beginning, fine copy in old calf, gilt back*, £2. 10*s*

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26427 DANTE, LA COMEDIA . . . con la nova espositione di Alessandro Vellutello, sm. 4to. **Editio Princeps** *of this celebrated commentary, with* 110 *curious woodcuts, water-stained at the end, a cheap copy in vellum*, 30*s* *Vinegia, Marcolini*, 1544

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26429 ——— con annotationi, aggiuntovi l'indice de vocaboli, *Venetia*, 1554—Discorso della S. Laura Terracina, sopra il principio di tutti i Canti d'Orlando Furioso, *ib.* 1867; in 1 vol. 12mo. *woodcuts, old calf, gilt edges*, £2. 2*s* 1554-67

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Però puoi dir, o Musa
Che altrove non è pace
Se non in questa *Dea nostra verace* (!).

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Genuine edition containing 28 lines to a page. The counterfeit of Lucca has only 27. Col. Stanley's copy sold for £5. 15*s* 6*d*; Hibbert's, £2. 14*s*. Priced, Payne and Foss, £3. 3*s*.

26497 GUARINI (B.) Opere, 4 vols. 4to. *beautiful plates and vignettes engraved by Zucchi and Franceschini after B. Picart and others, very fine copy in blue morocco extra, gilt and marbled edges, with Padeloup's ticket, from the Beckford library*, £36. *Verona*, 1737-38

26498 ——— IL PASTOR FIDO, tragicommedia pastorale . . . 1602—Compendio della Poesia tragicomica, 1601—in 1 vol. sm. 4to. *plates, vellum*, 30*s* *Venetia, G. B. Ciotti*, 1602-1

26499 ——— the same, *red morocco extra, by a modern binder*, £2. 10*s* 1602-1

26500 ——— another copy, the Compendio dated 1602, 2 parts in 1 vol. sm. 4to. *very fine copy in old French red morocco extra (by Padeloup)*, £5. 1602

26501 ——— il Pastor Fido, 12mo, *plates* (126 *millim.*), *fine copy, ruled throughout with red ink, in red morocco extra, gilt edges, with the Syston Park bookplate, from the Beckford library*, £4. 4*s* *Leyda, G. Elsevier*, 1659

With the two rare leaves at the beginning, which contain the letter of dedication to "Henrico Brouwer."

26502 ——— Il Pastor Fido, *Italian and English*, 12mo. *plates, old calf*, 7*s* 6*d* *London*, 1736

26503 ——— Il Pastor Fido, 8vo. GRAND PAPIER, *crimson morocco extra, gilt edges*, £3. 3*s* *Parigi*, 1782

In the most elegant style of Derome le jeune's work.

26504 GUAZZO (Marco) ASTOLFO BORIOSO (in ottava Rima), Parte prima, 1539—Seconda Parte, 1533; 2 vols. in 1, sm. 4to. *woodcuts, vellum*, £2. 2*s* *Nicolo il Zoppino*, 1539-33

26505 ——— the same, sm. 4to. *fine copy in morocco extra, gilt edges, by C. Lewis*, £13. 1539-33

A very rare metrical Romance. It follows out of the argument of the story of Charlemagne and his peers, and is written in imitation of the Orlando Furioso. Astolfo the Vainglorious was King of the Lombards.

26506 GUERINO MESCHINO. In questo Libro vulgarmente se tratta alcuna historia breve de Re Carlo Imperatore, small 4to. gothic letter, *double columns, woodcuts, wanting A* 8, *b* 1, *n* 4, *bds.* 12*s* *Milano*, 1518

26507 GUERINO detto il Meschino, 16mo. *calf neat*, 6*s* *Bassano* (? 1750)

26508 HENRY III of France, and IV of Poland. Feste et Trionfi fatti nella Citta di Padoa nella venuta et passaggio di Henrico III Re di Francia (da V. Donaio), *Venetia*, 1574—Feste di Venetia nella venuta di Henrico III, da R. Benedetti, *ib.* 1574—Entrata di Henrico III nella Citta di Mantova, *ib.* 1574—Il gloriosissimo Apparato fatto dalla S. Republica Venetiana per la venuta, dimora et partenza del Re Enrico III, per l' Dottore Manzini, *ib.* 1574—Cerimonie et Ordini nel Sacramento et Coronatione della Regina Maria di Medici, *Padova*, 1610—Avisi della Incoronatione di

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Henrico III, *Venetia*, 1575; *a collection of excessively rare pageants*, in 1 vol. sm. 4to. *calf, from the Beckford library, Hamilton Palace*, £7. 7*s*

26500 IMENEO in Pindo nelle nobilissime Nozze de gli illustrissimi Signori Annibale Marescotto e D. Barbara Rangona, 4to. *engraved title*, LARGE AND THICK PAPER, *old calf gilt*, 20*s*
Padova, P. Frambotto, 1638

26510 JACOPONE DA TODI, Cantici, con la vita sua, 8vo. *vellum*, 18*s*
Roma, 1558

"Belle édition."—*Brunet.*

26511 LESINA. Della famosissima Compagnia della Lesina Dialogo, Capitoli e Ragionamenti, 12mo. *calf extra, gilt edges*, 25*s*
Venetia, 1610

26512 LETTERE AMOROSE (Alcune) una dell' Arsiccio Intronato (A. Vignali) in proverbi, l'altre di A. Marzi Cirloso Intronato, con le Risposte e con alcuni Sonetti, *rare, Siena*, 1583—HISTORIA perche si dice glie fatto il becco a l'Oca, *woodcut, extremely rare, Firenze*, 1583; in 1 vol. sm. 4to. *with long MS. note respecting the rarity of the two pieces, in the autograph of Charles Nodier, red morocco extra, gilt edges, by Gina, from the Hamilton Palace library*, 30*s*
1583

26513 **Lodi.** VILLANOVA (G. B.) Historia della Città di Lodi, 8vo. *vellum*, 5*s* *Padova*, 1657

26514 LODOVICI (Francesco d'i) TRIOMPHI DI CARLO (in Terza Rima), sm. 4to. **Edizione Unica,** *a very rare metrical Romance of Charlemagne, with woodcut of the author presenting his work to Andrea Gritti, Doge of Venice, on title-page,* MOROCCO *extra, gilt edges, by Rivière*, £4. *Vinegia*, 1535

See: Daru Hist. de Venise, VI, 343-4—Ranke's History of the Popes, I 73, note.

26515 LUPICINI, Discorsi:—Architettura Militare, con altri avvertimenti appertenenti alla Guerra, *fine woodcuts, Fiorenza*, 1582—Discorsi Militari, *ib.* 1587—Sopra la Reduzione dell' Anno, 1580—Sopra l'uso delle nuove Verghe Astronomiche, 1582; and other pieces, in 1 vol. sm. 4to. *many cuts, very fine copy in limp vellum*, 12*s* *Fior.* 1580-87

26516 MACHIAVELLI (W.) Tutte le Opere, 5 vols. in 1, sm. 4to. *stained and slightly wormed, old calf*, 3*s* 6*d* (*no date*) 1550

26517 ——— the same, 5 vols. in 1, sm. 4to. *stained, crimson morocco extra, gilt edges, by Leighton*, 21*s* 1550

The Sunderland copy fetched £4. 5*s*.

26518 ——— Historie (Fiorentine), *wants p.* 19, *Roma*, 1532—Il Principe, la Vita di Castruccio Castracani, etc. 1532; in 1 vol. sm. 4to. 32*s* 1532

From the Sunderland Library Sale, where it fetched £10. 15*s*.

26519 ——— Historie (Fiorentine), 18mo. *old morocco gilt, gilt edges*, 10*s* *ib.* 1554

26520 ——— Historie; Discorsi sopra T. Livio; Arte della Guerra; Il Principe, etc. 4 vols. 12mo. *a few head-lines cropped in Arte della Guerra, old red morocco*, 21*s* *Vineg.* 1554

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26521 MALESPINI, Ducento Novelle, nelle quali si raccontano diversi Avvenimenti cosi lieti come mesti e stravaganti, 2 vols. in 1, stout sm. 4to. *fine copy in old calf gilt*, £2. 2*s*
Venetia, 1609

"No Italian novelist has been more copious and fertile in narrative than Malespini . . . . His novels are curious, delightful, now worthy of close attention, and now shocking through indecency, while on the other hand they preserve for us the memory of singular occurrences and of strange customs that prevailed in his time."—*Gamba.*

26522 MANFREDI (Mutio) Madrigali, 18mo. *calf extra, gilt edges, by Bedford*, 28*s* *Venetia*, 1606

26523 MANFREDI (E.) Poesie, con un ristretto della sua Vita, sm. 4to. *portrait, calf gilt, gilt edges*, 7*s* *Parma*, 1793

26524 MANZI (G.) sopra gli Spettacoli, Feste ed Lusso degl' Italiani nel Secolo XIV. 8vo. *plate, calf extra, gilt edges, by C. Lewis*, 10*s*
Roma, 1818

26525 MANZONI (Alessandro), Opere complete, con un discorso di N. Tommaseo, large 8vo. *front. with portrait, and plates, hf. russia gilt*, 7*s* 6*d* *Parigi*, 1843

26526 ——— Inni Sacri, 8vo. *gilt binding*, 7*s* 6*d* *Milano*, 1815

"Gl' Inni sacri furono tra le prime produzioni del genio sublime d'Alessandro Manzoni."—*MS. note.*

26527 ——— Tragedie ed altre Poesie, 12mo. *hf. calf, with Borrow's autograph*, 2*s* *Parigi*, 1830

26528 ——— I Promessi Sposi, storia Milanese del Sec. XVII, 2 vols. 12mo. *vellum gilt*, 5*s* *Londra*, 1843

26529 ——— I Promessi Sposi, 3 vols. in 1, 12mo. *plates, hf. calf*, 3*s* 6*d* *Napoli*, 1858

26530 MARCHESI (G. V.) Galeria dell' Onore ove sono descritte le segnalate Memorie dell' Ordine Militare di S. Stefano e de' suoi Cavalieri, 2 vols. 4to. *hf. bd.* 5*s* *Forli*, 1735

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"Bella e rara edizione."—*Gamba.* The stories are all mythological.

26532 MARMITTA (M. G.) Rime, *Parma*, 1564—Montano (M.) Rime, *Urbino*, 1575; in 1 vol. sm. 4to. *vellum*, 16*s* 1564-75

26533 MARTELLI (L.) Opere (poetiche) aggiuntovi il quarto di Virgilio tradotto, 12mo. *vellum*, 18*s* *Firenze*, 1548

26534 ——— the same, 12mo. *fine copy in morocco extra, gilt marbled edges, by Niedrée*, 32*s* 1548

26535 MASCARDI (Agostino) Congiura del Conte Gio. Luigi Fieschi, sm. 4to. *russia, gilt edges*, 5*s* *Anversa*, 1629

26536 ——— the same, sm. 4to. *red morocco extra, gilt edges, by Padeloup, with his ticket, from the Beckford library*, £4. 15*s*
1629

26537 MASSUCCIO, CINQUANTA NOVELLE, 12mo. *red morocco extra, gilt edges*, 36*s* *n. d.*

This is the counterfeit edition, bearing Sessa's mark, but probably printed about 1680.

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26538 MATILDA OF TUSCANY. FIORENTINI (F. M.) Memorie di Matilda la Gran Contessa, Propugnacolo della Chiesa, restituita all' origine della patria Lucchese, sm. 4to. *frontispiece, vellum, gilt edges*, 12*s*
Lucca, 1642

26539 MEDICI (Lorenzo de') POESIE VOLGARI, col commento sopra alcuni de' suoi Sonetti, 12mo. *fine copy, with the* SUPPRESSED *sheet* O, *having eight leaves complete*, VERY RARE, *beautifully bound in Venetian morocco, gilt edges, by Bedford*, £10.
Vinegia, Aldo, 1554

26540 ——— the same, 12mo. *very large and fine, in green morocco extra, gilt edges, from the library of Renouard*, £15. *Aldo*, 1554

This copy, which has the complete original eight leaves of the sheet O, is THE LARGEST KNOWN.

Roscoe's copy fetched £9. 15*s*; Styles', £6; 175 fr. Riva; and 132 fr. Solar.

"Edition dans laquelle on trouve rarement les 8 ff. de la feuille O, pp. 105-112, lesquels ont été supprimés pendant le tirage et remplacés par 4 nouveaux ff. cotés 105-108."—*Brunet*. The loose nature of the suppressed pieces caused the sheet to be cancelled before the edition was completed, since the register at the end accords with the altered not the original copies.

26541 MEDICI, Canzone a Ballo composte dal magnifico Lorenzo de Medici et da M. Agnolo Politiano, insieme con la Nencia da Barberino, et la Beca da Dicomano, 8vo. *hf. bd.* 28*s* *Fir.* 1568

At the end are two extra leaves of *Canzoni* not in other copies. "Volume très-rare."—*Brunet*.

26542 MELIADUS di Leonnis, Gli egregi fatti del gran Re Meliadus con altre rare prodezze del Re Artu, di Palamides, Amorault d'Irlanda, Segurades, Galaud e altri valorosi cavalieri di quel tempo, 12mo. *a beautiful copy, both large and fine, in morocco, gilt edges, by Belz-Niedrée*, £5. (*on title*) *Aldus*, 1560
(*at end*) *Venetia per Isepo Guiglielmo Vincentino*, 1558

The *Parte Prima* of an excessively rare version of a Romance of Chivalry belonging to the Round Table Series. It is one of the scarcest of the Aldine Collection; Renouard had never seen it. The only copies which are mentioned of both parts, were sold for £35. 10*s* Hibbert, and £20. 10*s* Butler, and were imperfect in the first volume, whilst the above copy of this volume is in the finest possible condition. The leaf at the end, said to be blank by Brunet, has really the Aldine Anchor printed on it.

26543 MELICHIO (G.) Avvertimenti nelle compositioni de'Medicamenti per uso della Spetiaria, con aggionta da A. Stecchini, sm. 4to. *bds.* 5*s* *Venetia*, 1688

26544 METASTASIO, Opere, 12 vols. sm. 8vo. *portrait and plates, Italian vellum gilt*, 24*s* *Milano*, 1815

26545 Milan. CORIO (B.) HISTORIA DI MILANO, LARGE PAPER, folio, *with the* 6 *preliminary leaves* (*which are very scarce*), 2 *full-page woodcuts, beautiful copy in red morocco extra, gilt edges, with the ticket of Antoine Chaumont, from the Beckford library*, £12. 12*s*
Mediolani, 1503

First edition, containing many passages subsequently suppressed.

The six preliminary leaves, containing title and index, were not printed till some time after the completion of the book, and are found in but few copies.

26546 FAMIGLIE NOTABILI MILANESI; Cenni Storici e Genealogici, raccolti da F. Bagatti-Valsecchi, F. Calvi, L. A. Casati, D.

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Muoni, L. Pullé, disp. I-XI (all pub.), 2 vols. in 1, folio, *portraits, plates and coats of arms, many richly illuminated in gold and colours, hf. red morocco, uncut, and 2 dispense*, £5.
Milano, 1875-82

Dispensa XII, which completes the work, can be supplied.

26547 MORIGIA (P.) La Nobilta di Milano, sm. 4to. *vellum*, 5*s*
Milano, 1595

26548 MORI (Ascanio) Prima Parte delle Novelle (*all published*), sm. 4to. FIRST EDITION, *vellum, rare*, £3. 16*s* *Mantova*, 1585

26549 MORO (Mauritio) Giardino secondo de' Madrigali, con le Furie Ultrici et alcune rime di Nozze, sm. 4to. *hf. bd.* £2.
Rimino, 1600

26550 ——— I Tre Giardini de' Madrigali del Costante, Academico cospirante, 3 pts. in 1 vol. 18mo. *vellum*, 10*s*
Venet. G. Contarini, 1602

Music:

26551 PALESTRINA. BAINI (G.) Memorie storico-critiche della vita e delle opere di Giovanni Pierluigi da Palestrina, 2 vols. roy. 4to. *portrait, hf. calf*, 24*s* *Roma*, 1828

Important for the History of Music.

26552 ZACCONI (L.) Prattica di Musica, in quattro libri, ne i quali si tratta delle cantilene ordinarie, de tempi de prolationi, de proportioni, de tuoni, ecc. s'insegna a cantar tutte le compositioni antiche, ecc. folio, *vellum*, £2. 8*s* *Venetia*, 1596

Scarce. "Ce traité est un des meilleurs ouvrages anciens de ce genre."
Brunet.

26553 ZARLINO (G.) TUTTE L'OPERE, cioe Istitutioni e Dimostrationi di Musica, Sopplimenti Musicali, ed altre Operette, 4 vols. in 1, folio, *with music and woodcuts, old gilt tree-marbled calf*, £5.
Venetia, 1589

From the Hamilton Palace Library. The title of the first vol. is a little mended.

26554 NAZARI (G. B.) della Tramutatione Metallica sogni tre, sm. 4to. *curious woodcuts, title neatly mended, half morocco*, 20*s*
Brescia, 1572

26555 ——— della Tramutatione Metallica, aggiontovi di nuovo la Concordanza de Filosofi et loro Prattica, sm. 4to. *woodcuts, a little stained, hole in 1 leaf, old calf*, 14*s* *Brescia*, 1599

26556 NEGRO. Della Tragedia di M. Francesco Negro . . . intitolata LIBERO ARBITRIO, editione seconda, con accrescimento, 12mo. *olive morocco, gilt back, gilt edges*, 32*s* *s. l.* 1550

An anti-Papal allegory arranged as a drama, and probably printed at Geneva or Basel. There is a long and curious preface, in this second edition, recounting scandalous details of the lives of recent and contemporary Romanist prelates, including Giovanni della Casa.

26557 NOVELLE per far ridere le brigate, di varii autori, 8vo. LARGE VELLUM PAPER (one of four copies so printed), 2 *portraits of Mich. Colombo, bds.* 7*s* 6*d* *Venezia*, 1824

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26559 OLIVIERO (Francesco) la Alamanna, sm. 4to. *portrait and woodcuts, a few water stains, calf*, 20*s* *Venetia, Valgrisi*, 1567

Copy complete with the two Poems—*Carlo V. in Olma*, and *L'Origine d'Amore;* beside a *Canzone* upon the War of Italy in 1557.—*Brunet.*

26560 OVIDIO, Le Metamorfosi ridotte da Gio. Andrea dell' Angvillara in ottava Rima, con le annotationi di G. Horologgi & gli argomenti di Franc. Turchi, small 4to. *fine engravings by Giacomo Franco, calf*, 36*s* *Vin. presso Bern. Giunti*, 1584

26561 **Palermo.** INVEGES (A.) Annali della felice Citta di Palermo, 3 vols. folio, *numerous woodcuts of arms, coins, etc. fine copy in olive morocco, gilt edges, by Derome, from the Hamilton Palace library*, £6. 6*s* *Palermo*, 1649-51

Heber's copy sold for £7. 10*s*.

26562 PANIZZI (A.) Extracts from Italian Prose Writers, 12mo. *cloth*, 2*s* 6*d* 1828

—— *see* BOIARDO.

26563 PARABOSCO (Gieronimo) i Diporti [Novelle, motti, questioni, in tre giornate] . . . aggiunti secondo l'originale dell' auttore, 12mo. *fine copy in old veau fauve, gilt edges*, 15*s* *Venetia*, 1607

26564 PARNASSO ITALIANO, ovvero raccolta de' Poeti classici Italiani, 56 vols. 12mo. *several hundreds of vignettes, beautiful copy in red morocco extra, gilt edges*, £8. 8*s* *Venezia*, 1784-91

26565 PARNASO Classico Italiano, contenente Dante, Petrarca, Poliziano, Ariosto e Tasso, 4 pts. in 1 vol. 8vo. *portraits, calf extra*, 10*s* *Firenze*, 1821

26566 [PEREZ DE MONTALVAN (Juan)] Prodigi d'Amore, rappresentati in varie Novelle dal Dottore Montalbano, e trapportati dalla Spagnuolo in Italiano dal P. D. Biasio Chialdini, 18mo. *vellum, from the Beckford library*, £2. 2*s* *Venetia*, 1676

26567 PERI (G. D.) Fiesole distrutta, Poema, 4to. *portrait and engraved title-page* (*by Callot*), FIRST EDITION, *fine copy, brown morocco extra, gilt edges, scarce*, £3. 10*s* *Firenze*, 1619

26568 PETRARCA. Sonetti, Canzoni, et Trionfi, sm. folio, *old red morocco, with broad gilt ornamental borders, bound for the Earl of Sunderland, and a fine example of his binder's ornamental work*, £16. 16*s* *Venet.* [NIC. JENSON], 1473

A tall copy of an early and rare edition attributed to Jenson's press, but unfortunately wanting two leaves of text (115-116) and the table 7 ll. Inserted are four full-page copper-plate engravings with verses at foot, which illustrate the coarse story of Bertoldo, and which bear the date 1656. They must be extremely rare.

26569 ——— Le Cose Vulgari di Messer Francesco Petrarcha, *ruled with red lines* (*absque nota*)—Hecatomphila de Misser Leon Battista Alberto . . . che ne insegnia l'ingenioso arte d'Amore, *Vineggia per Marchio Sessa* (*with device*), 1534—2 vols. in 1, sm. 8vo. (12mo.), *old red morocco gilt, gilt edges*, £4. 4*s*

This edition of Petrarch appears to be the FIRST of the COUNTERFEITS of the FIRST ALDINE EDITION. It contains 180 ll. *not numbered*, the last blank, followed by a table containing 8 ll. the last blank.

26570 ——— Opera del preclarissimo poeta . . . con el comento de misser Bernardo Lycinio sopra li triüphi. Con misser Fr. Philelpho . . . sopra li Soneti & Canzone . . . correcte

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per misser Nicolo Peranzone, folio, 6 *fine woodcuts, with borders, full-page size, some leaves a little wormed, old French citron morocco extra, gilt edges, by Derome*, £6. 6*s*
Venetia, Augustino de Zani, 1515

26571 PETRARCA (Sonetti et Canzoni), 12mo. *vellum*, 36*s*
Vinegia, Aldo, 1521

26572 ——— (Sonetti e Canzoni), sm. 8vo. *woodcuts, old stamped calf*, £3. 3*s* *Fiorenza, heredi di Giunta*, 1522

26573 Il Petrarcha, con l'espositione d'Alessandro Vellutello, 12mo. *old black morocco*, RARE, 28*s* *Vinegia, Comin da Trino*, 1541

26574 Il Petrarca, 12mo. *large copy in the original smooth red morocco binding, curiously ornamented in the Oriental style, inside as well as outside the cover*, £12. 12*s* *Venetia, Aldi filii*, 1546

This is a great curiosity of binding. Notwithstanding its "Persicos adparatus," it was undoubtedly done in the Manutian binding-house, where, as someone has suggested, Levantine workmen were employed as well as Italians.

26575 ——— Rime, corrette sovra i testi migliori, colle note di Tassoni, Muzio, e Muratori, 2 vols. 8vo. *portrait, sd.* 4*s* 1821

26576 ——— Rime, col comento di G. Biagioli, 2 vols. in 3, 8vo. *calf extra*, 15*s* *Parigi*, 1821

26577 ——— Rime, le Stanze e l'Orfeo del Poliziano, per studio di A. Buttura, 2 vols. roy. 8vo. LARGE PAPER, *hf. bd.* 15*s*
Parigi, 1830

26578 ——— Trionfi, con la expositione di Bernardo Glicino, folio, *old red morocco, with broad gilt ornamental borders, bound for Lord Sunderland*, £28.
Bononiæ impressum 1475, *die xxvii mens. Apr.*

First edition with Glicino's Commentary. There is a beautiful painted border on the first page, with a portrait of Petrarch in the first initial, and in the bottom margin three circular frames, two of them painted with figures of hares, the arms of the original owner in the third. On the bottom of the third page there is another painting—of Petrarch in the middle and the figure of a peacock at each side.

26579 ——— le vite de Pontifici et Imperatori Romani, sm. folio, *olive morocco, rare*, £5.
Florentiæ apud Sanctum Jacobum de Ripoli, 1478

First edition, printed, according to Graesse, by Dominicus de Pistoja and Petrus de Pisa. Fine copy, with the initials filled in by hand, one containing a miniature, with a large border the full size of the page, beautifully illuminated in gold and colours.

26580 ——— le Vite de Pontifici, etc. alla qualle sono state aggiunte q̃lle che da tẽpi del Petrarcha infino alla eta nostra mancavano, 12mo. *printer's device on title, sheepskin*, £1. 1*s*
Venezia per Marchio Sessa, 1534

A reference to Columbus will be found on recto of leaf 116, under the year 1494. Both of the above editions contain the History of Pope Joan.

26581 ——— Testamentum illustris Poetæ Francisci Petrarchæ, 6 *ll.*, 18mo. *unbound*, 25*s* *s. l.* [*Al. Paganinus*] 1531

Apparently the first edition of Petrarch's will—an interesting as well as very rare opuscule.

26582 Facsimile Reproductions in Photo-Intaglio, of the Works of the Italian Engravers of the XVth Century, with text by Mr. George William Reid, Keeper of the Prints and Drawings in the British Museum. This Series commences

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with the three illustrations to IL MONTE SANCTO DI DIO, published at Florence in 1477, which have been assigned to Baccio Baldini, executed from designs by SANDRO BOTTICELLI, followed by the twenty illustrations to the DIVINA COMEDIA of DANTE, which have also been assigned to the same artists, and were published by Landino at Florence in 1481. The six engravings to the TRIUMPHS OF PETRARCH, attributed by Adam Bartsch to NICOLETTO DI MODENA, but which more probably were the conceptions of FRA FILIPPO LIPPI, — together 29 *engravings, reproduced in exact facsimile from copperplates, with text, in portfolio*, £4. 4*s* 1883

As an indication of the extreme care which has been taken in selecting the best prints for these reproductions, it may be stated that the Dante Series comprises examples chosen from seven different copies of the work.

To show the high value set upon these early works of art, the Royal Library of Berlin quite recently agreed to pay £1200 for a proof set of the plates to Dante, and the Trustees of the British Museum have purchased a set of early impressions of the Triumphs which came from the Sunderland Library at Blenheim at the price of £2050.

The edition is limited to 250 copies, nearly all subscribed for.

26582* TOMASINUS. Petrarcha Redivivus, accessit Lauræ brevis Historia, sm. 4to. *many plates, some head-lines cropped, old calf*, 7*s* *Patavii*, 1605

26583 PHALARIS. Le Epistole de Phalari. *At end:* Phalaris Epistolarum opus . . . a Bartho Fontio Florenteno a Latino in vulgarem sermonem traductum, sm. 4to. *in the original wooden boards covered with stamped leather, from the Hamilton Palace library*, £2. 2*s* s. *l.* 1471

26584 PICCOLOMINI (Aless.) de le Stelle Fisse libro uno dove di tutte le XLVIII Immagini celesti minutissimamente si tratta, sm. 4to. *astronomical plates, 2 leaves defective, calf, scarce and curious, with Sir John Herschel's autograph*, 8*s* *Venet.* 1552

26585 PICOLHUOMINI (Enea) Epistole . . . . da M. Alessandro Braccio in volgare tradotte, 12mo. (sm. 8vo), *neatly bound*, 36*s* *Vinegia, Fr. Rindoni (sic) et Mapheo Pasini*, 1541

Although entiled *Epistole*, this work contains the story of Eurialus and Lucretia, in Italian, as translated by Alessandro Braccio who gave a happier ending to the story than its original author.

It is bound up with the following:

VERINI, Ardore d'Amore, *poems*, RARE *Agostino Bendoni*, 1543

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of the 20th canto (fol. 270) contain ideas then considered to be contrary to the authority of the king and the welfare of the kingdom.

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26671 ——— (Ant.) Opere; Sonetti, Disperata, Egloghe, ecc. sm. 4to. *woodcut title, old red morocco gilt, rare*, £2. 16*s*
Venetia, A. de Bindonis, 1511

26672 ——— Stantie nove dun vecchio quale non amando in gioventu, fu constretto amare in vecchiezza, et altre Stantie singularissime in dialogo et una Fabula di Narciso de Miser G. Mozarello, 18mo. *woodcuts, fine copy in green morocco, gilt edges, scarce*, £2. 2*s* *Venetia*, 1520

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26673 DE THOU. Il Falconiere di Tuano, con Uccellatura a Vischio di BARGEO, *Latino ed Italiano*, tradotti ozii di G. P. Bergantini, 4to. *frontispiece, portrait, and vignettes, printed on* TINTED PAPER, *hf. bd. scarce*, 12*s* *Vinezia*, 1735

26674 TIRABOSCHI (G.) Storia della Letteratura Italiana, 9 vols. in 13, 8vo. *hf. calf neat*, £2. *Firenze*, 1805-13

"In one country of Europe, and only in one, we find a national history so comprehensive as to leave uncommemorated no part of its literary labour —this is the work of Tiraboschi."—*Hallam.*

26675 TRISSINΩ (Giov. Giorg.) Dialogo, intitulato Il Castellano nel quale si tratta de la Lingua Italiana; La Poetica di G. G. Trissino; Dante de la volgare Eloquenzia; Epistola del Trissino de le Lettere nuovamente aggiunte ne la Lingua Italiana; in 1 vol. sm. folio, *vellum*, £1. 1*s* *Vicenza, Tolomeo Janiculo*, 1529

These works contain the remarkable Greek letters (used to express the close *o* and *e*) which appear in all the first editions of Trissino's works. Leaves xxi to lxviii of "*La Poetica*" are bound at the end of the volume.

26676 ——— RIME, sm. 4to. *vellum*, 10*s* *Vincenza*, 1529

Printed in the same curious type as the above.

26677 ——— La Italia liberata da Gotthi (Tomo I), *Roma, Dorici*, 1547; Tomo II, III, *Venezia, Tolomeo Janiculo*, 1548—3 vols. in 1, 12mo. **Editio Princeps,** *fine copy in the original vellum*, £2. 16*s* 1547-48

This copy is of the genuine original issue, and has all the lines which were suppressed by the author, as inimical to the Church, and which are found in very few copies of the book.

26678 TRISSINΩ, La Italia liberata da Gotthi, 3 vols. 12mo. FIRST EDITION, *fine copy in red morocco, gilt edges, by De Rome*, £2. 10*s* *Rome*, 1547, *e Venezia*, 1548

In this copy certain leaves of Vol. II were reprinted with alterations so as to suppress several verses of indignant accusation against the Church of Rome. Brunet is not quite accurate in his specification. On the reverse of folio 127 in Vol. II, in the first issue, appear three lines which were cut out. On folios 131-132, there are thirty verses suppressed which contained the words of an angel concerning the Papacy, including some powerful lines.

26679 TRISTAN. Libro primo degli Opere Magnanime dei due Tristani, Cavalieri della Tavola rotonda, 12mo. *hf. russia*, 25*s* *Ven.* 1555

26680 ——— the same, 12mo. *blue morocco gilt, gilt edges*, £2. 2*s* 1555

26681 TRUCCHI (F.) Poesie Italiane inedite di dugento Autori, 4 vols. 8vo. *red morocco extra, gilt edges*, £5. *Prato*, 1846

26682 TUTTI I TRIONFI, Carri, Mascherate, o Canti Carnascialeschi andati per Firenze dal tempo di Lorenzo de' Medici, sino all' anno 1559, 2 vols. 8vo. *original issue, numerous portraits, thick paper, vellum*, 20*s* *Cosmopoli*, 1750

26683 ——— another copy, 2 vols. 8vo. *calf gilt*, 24*s* 1750

26684 ——— the same, 2 vols. imperial 8vo. LARGE AND THICK PAPER, *vellum*, 30*s* 1750

26685 VARCHI (B.) Sonetti Spirituali, sm. 4to. *calf neat*, 30*s* *Fiorenza, i Giunti*, 1573

26686 ——— La prima (e la seconda) parte delle Lezzioni; 2 parts in 1 vol. sm. 8vo. *vellum gilt, gilt edges, clean copy*, 28*s* *ib.* 1560-61

VASARI—*see post in section* III

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26687 **Verona.** CORTE (G. dalla) Istoria di Verona, 2 vols. 8vo. *vellum*, 5*s* *Verona*, 1596

26688 VERRI (Conte P.) Opere filosofiche, 8vo. THICK PAPER, *fine copy in blue morocco, gilt edges, by Derome, from the Hamilton Palace library*, 28*s* *Parigi*, 1784

26689 VESCONTE. Rime del Magnifico Mesere Garpar (*sic*) Vesconte, sm. 4to. *ruled with ornamental red lines, with painted initials, old calf, from the Sunderland library*, £1. 16*s* *Mediolani, anno* 1493

A VERY RARE BOOK; printed in Roman letters, with Latin marginal annotations in gothic.

26690 VICO (G.) Principii di Scienza Nuova, colla vita dell' autore, 3 vols. in 1, stout sm. 8vo. *portrait, hf. bd.* 2*s* *Milano*, 1801

26691 VILLANI (Giovan) Historie universali, de' suoi tempi con tavole da Remigio, 2 parts in 1 vol. *Venetia*, 1559; Historia di Matteo Villani, il quale continua l'Historie di Giovan, *Venetia*, 1562—Della Historia di M. Villani li tre ultimi libri, ecc. *Firenze*, 1577—together 3 vols. in 2, sm. 4to. *fine copy in red morocco, gilt edges, by Padeloup, from the Beckford library, Hamilton Palace*, £4. 4*s* 1559-77

The complete collection. "Ces trois volumes sont nécessaires pour former le recueil complet; il est difficile de les trouver réunis."—*Brunet.*

26692 VILLANI (Giovanni) Storia, alla sua vera lezione ridotta, col riscontro di testi antichi, thick sm. 4to. *slightly stained, old calf gilt, from the Sunderland library*, 15*s* *Fiorenza, Giunti*, 1587

26693 ——— the same, 1587—Istorie di Matteo Villani, che continua quelle di Giovanni, 1581;—2 vols. sm. 4to. *red morocco extra, gilt edges, by Derome, from the Hamilton Palace library*, £5. 5*s* *Fiorenza*, 1581-87

"Cette edition, donnée par Baccio Valori, est celle que cite comme la meilleure le Vocabulaire de la Crusca."—*Brunet.*

26694 ZIPOLI. Il Malmantile racquistato di Perlone Zipoli [Lorenzo Lippi] colle note di Puccio Lamoni [Paolo Minucci] e d'altri, 4 vols. 4to. *frontispiece and portraits, sewed*, 5*s* 1815

26695 ZUCCOLO (L.) Dialoghi; della Detta e della Disdetta; della Vergogna; dell' Amore de' Platonici; del Petrarca, etc. 12mo. *vellum*, 5*s* *Perugia*, 1615

III. ITALIAN ART,
Ancient and Modern.

26696 ANTICHITA DI ERCOLANO, esposte con qualche Spiegazione (da O. A. Bajardi), 9 vols. roy. folio, *fine plates and vignettes, beautiful impressions, russia gilt*, £7. 7*s* *Napoli*, 1757-92 *and* 1755

Contents: Pitture, 5 vols.; Bronzi, 2 vols.; Lucerne e Candelabri, 1 vol.; Catalogo, 1 vol.

"Ouvrage très-curieux et magnifiquement exécuté; vendu 820 francs, Trudaine; 760 frs. Clos."—*Brunet.*

26697 BEMBI (Petri) de Aetna ad Angelum Chabrielem Liber, small 4to. *old gilt veau fauve, from the Hamilton Palace library*, £12. 12*s* *Venetiis, Aldus*, 1495

Extremely rare, and the first Latin book printed by Aldus. Mr. Beckford's two copies sold for £22 and £25.

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26698 BOSCHINI (M.) La Carta del Navegar Pitoresco, sm. 4to. *frontispiece, portrait and* 25 *engravings by Boschini, bds.* 18*s* *Venetia*, 1660

A very scarce poem, in the Venetian dialect, giving an account of Paintings in Venice, with Lives of the Painters.

26698* BOSCHINI, le Ricche Minere della Pittura Veneziana, 18mo. *plates, bds.* 3*s* 6*d* *Venezia*, 1674

26699 BOTTICELLI (Sandro) Zeichnungen zu Dante's goettlicher Komoedie nach den Originalen im k. Kupferstichkabinet zu Berlin herausg. von Friedrich Lippmann, 83 *facsimile plates after the original Drawings formerly in the Duke of Hamilton's library, with text, complete* 3 parts, in a portfolio, £13. 10*s* *Berlin*, 1884-86

The first part is now ready; the other two are in preparation and will be issued complete before August 1886.

——— Designs to Petrarch's Triumfi—*see ante* No. 26582

26700 CAMPANA (Il Museo) Cataloghi (dei Vasi, Bronzi, Sculture, ecc.) del Museo Campana, roy. 4to. *half calf*, 14*s* (*Privately printed*)

26701 CANINI (Gio. Angelo) Iconografia, data in luce da Mar. Antonio Canini, folio, *engraved frontispiece and numerous plates of heads, chiefly from ancient gems and medals, green vellum gilt, with fine impressions in gold of the arms and cipher of Charron de Menars,* £2. 2*s* *Roma*, 1669

26702 CARR (J. Comyns) DRAWINGS BY THE ITALIAN MASTERS, reproduced in facsimile from the originals in the British Museum, with critical notes, atlas folio, 20 *superb autotype plates, mounted on tinted cardboard* (pub. £5. 5*s*), *half morocco*, £2. 10*s* 1877

26703 CARRACCI. Il Funerale d'Agostin Caraccio fatto in Bologna da gl' Incaminati Academici del Disegno (scritto da B. Morello), sm. 4to. 9 *engravings by Guido Reni, hf. bd.* 35*s* *Bologna*, 1603

26704 COSTA (O. G. and A.) Fauna del Regno di Napoli: COLEOTTERI, Part I, *complete with* 24 *plates*, 1849-54—Part II, Cicindilidei, 12 *pp.*; Carabidei, 40 *pp.*; Longicorni Spondilidei, Prionidei, Cerambicidei, 68 *pp.*; Licidei, 12 *pp.*; *with plates* 25-28, 31-36, 49 *and* A.—Supplementi, 24 *pp.*—in one vol. 4to. 36 *coloured plates, cloth*, £1. 16*s* *Napoli*, 1849-58

The above is all that was published.

26705 Cremona. CAMPO (Antonio) Cremona fedelissima citta, et nobilissima colonia de Romani rappresentata in disegno . . . illustrata d'vna breve historia . . . et dei ritratti natvrali de Dvchi et Dvchesse di Milano . . . 4to. *engraved frontispiece, folding maps, and numerous portraits, red morocco extra, gilt edges* (*by Padeloup*), £2. 10*s* *Milano*, 1645—*printed title*: 1642

25706 ESOPUS. (*On reverse*:) Accii Zuchi . . . in Aesopi Fabulas interpretatio per rhythmos, sm. 4to. *first impressions of the* 67 *fine outline woodcuts within borders, by the artist who illustrated the celebrated Poliphilo* (*? Zoan Andrea Valvasore*), *fine copy in old English red morocco extra, gilt edges, by* ROGER PAYNE, *from Beckford's library*, £48.

Venetiis, per Manfredum de Mōteferato . . . 1491

Excessively rare, and exhibiting perhaps the earliest productions of that dexterous hand from which the Poliphilo of 1499 derived its lovely engravings.

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26707 [ESOPO HISTORIADO] *Colophon:* FRANCISCI DE TUPPO . . . in uitam Esopi fabulatoris . . . traductio materno sermone fidelissima & in eius fabulas allegorie cum exemplis antiquis modernisque finiunt feliciter. Impresse Aquile per magistrū Eusanium de Stella . . . una cū Ioanne Picardo de Hamell ac Loiso de Masson Francigena consociis suis . . . M.CCCC.LXXXX.III . . . sm. folio, 90 *large woodcuts within elegant woodcut borders, in the original smooth calf binding covered with geometrical interlaced tooling in gold and silver with painted compartments, the back and the fore-edges mended, the front-side bearing the inscription of ownership,* "Io. Grolierii et amicorvm;" *in a blue morocco case,* £320. *Aquile,* 1493

This edition of Tuppo's Æsop, printed at Aquila, in the kingdom of Naples, is so excessively rare that no copy has ever before appeared in the market or in any bookseller's catalogue. There are probably not four copies in existence, and this—the first which has ever been offered for sale—has the additional honour of being from Grolier's library, and of bearing his well-known device.

26708 LA VITA DI ESOPO HISTORIATA. Francisco del Tuppo . . . 12mo. *numerous woodcuts, original morocco binding, with gilt ornaments on the sides and back, the name* "S. Laldomine" *within the centrepiece on the upper cover, and* "Marignolli" *on the lower cover,* £4. *Venetia, Zoanne Andrea Valvassore,* 1532

A curious document as showing that the celebrated artist who did the engravings of Poliphilo, turned printer in his old age. The book is very rare.

26709 FAERNUS. Fabulæ Centum ex antiquis auctoribus delectae et a Gabriele Faerno Cremonensi carminibus explicatae, sm. 4to. *elaborately engraved title and* 100 *remarkably spirited and well-engraved* ETCHINGS, *ascribed to* TITIAN, *beautiful copy, in limp vellum,* £2. 8*s* *Romæ, Vincentius Luchinus excudebat,* 1565

26710 ——— the same, small 4to. *a very fine copy, in veau fauve extra, gilt edges, from the Yemeniz library,* £4. 10*s* 1564

26711 FIORELLI (Gius.) Notizia dei Vasi Dipinti rinvenuti a Cuma nel 1856, posseduti dal Conte di Siracusa, folio, 18 *coloured plates, bds* 20*s* *Napoli,* 1856

26712 FRANZINI (Hieronymi) Antiquitates Romanae Urbis, 87 *woodcuts;* Palatia Procerum, 95 *woodcuts;* Templa Deo et Sanctis dicata, 95 *woodcuts;* Icones Statuarum antiquarum, 111 *woodcuts;* 4 vols. in 2, 18mo. *fine copy in citron morocco extra, gilt edges, by Derome le jeune,* £20. *Romae,* 1599

Galleries of Art:

26713 **Florence.** SCACCIATI (A.) DISEGNI ORGINALI D'ECCELLENTI PITTORI nella Galleria di Firenze incisi in Rame con Imitazione,

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GALLERIES OF ART—*continued.*

Grandezza e Colore ad Acquerello, Penna e Matita, oblong folio, 101 *plates printed in tints, hf. russia, calf sides, very scarce,* £21. *Firenze,* 1766

26714 **Pitti.** L'IMPERIALE e REALE GALLERIA PITTI illustrata per cura di L. Bardi, 4 vols. large folio, *containing* 500 *fine engravings, executed by the first Italian Artists,* **original impressions,** *hf. morocco extra,* £20. *Firenze,* 1837-42

The subsequent edition, with a French text, is dated 1842-45; whoever sees the two issues will at once perceive the difference, and recognize the superiority of the Italian issue of this magnificent work.

26715 **Milan.** PINACOTECA DEL PALAZZO REALE DELLE SCIENZE E DELLE ARTE DI MILANO, publicata da M. Bisi, col testo di R. Gironi, 3 vols. folio, 239 *fine plates, hf. red morocco, uncut,* £5. *Milano,* 1812-33

26716 **Giustiniana.** GIUSTINIANI (Marchese Vincenzo) Galleria Giustiniana, 2 vols. royal folio, *fine impressions of the* 322 *engravings by Ioach. Sandrart of busts and statues (including* 5 *portraits, but wanting plate* 2 *in Vol. II), beautiful copy in red morocco extra, gilt edges, from the Beckford library, Hamilton Palace,* £5. 15*s* *Roma, s. d.* (1640)

26717 GRUNER (Lewis) FRESCO DECORATIONS. Stuccoes of Churches and Palaces of Italy during the XVth and XVIth Centuries, atlas folio, 44 *fine plates, with many of the details* COLOURED, *with descriptions in 4to. sewed, hf. russia,* £12. 1844

26718 JUSTINIANO (Leonardo) LAUDE DEVOTISSIME ET SANTISSIME, smallest 4to. (12mo.), *numerous pretty woodcuts, some of them with borders, fine copy in red morocco extra, gilt marbled edges, very scarce, from the Beckford library,* £25. *Venetia,* 1517

Some of the cuts are of remarkably elegant design, and it is evident that the artist had his training in the school that produced the famous Poliphilo, Ovid, and Æsop. The book was bound by Padeloup about 1750.

26719 LABACCO (A.) Libro appartenente a l'Architettura nel qual si figurano alcune notabili Antiquita di Roma, folio, FIRST EDITION, *fine plates, a little stained and mended, citron morocco, very scarce, from the Hamilton Palace library,* £3. 10*s* *Roma,* 1552

The earliest edition known to Brunet and Cicognara was that of 1558, which differs considerably from the present. Collation: engraved title, dedication, etc. 1 leaf, on the reverse of which is the imprint *Impressa in Roma* . . . MDLII; plates numbered 2 to 31, a leaf of text describing plates 29-31, and plates 33 to 36.

Lace, Merletti:

26720 LIBRO scelto de RECHAMI, per el quale se impara in diversi modi lordine e il modo de recamare . . . opera nova, small 4to. *fine ornamental lace patterns, vellum, excessively rare,* £25. *Benac., Aless. Paganini, about* 1530

Collation: sheets A and B each of 8 leaves. Some plates have a stamp: "Republique française, Agence de finance." The volume evidently formed part of the *loot* of General Bonaparte in Italy.

Could this volume—if in a French owner's hands—be legally claimed by the French Government? I have just bought it from an Italian gentleman.

26721 LIBRO NOVISSIMO de RECCHAMI el quale insegna ad ogni nobil creatura el modo de lavorare et fare Ponti de Recchamo non mai

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LACE, MERLETTI—*continued.*

piu facto ; opera la prima volta mostrata, small 4to. 12 *numbered copperplates of Lace patterns, a few of the small designs cut away from the last two, vellum,* £5. *Roma, Pau. Tozi, s. a.* [*cir.* 1550]

26722 ORNAMENTO DELLE BELLE ET VIRTUOSE DONNE, opera nova nella quale troverrai varie sorti di frisi . . . & ogni letti con ponti tagliati, ponti gropposi, & ogni altra sorte di ponti per fare quelle belle opere che si appartengono alle virtuose & lodeuoli fanciulle, sm. 4to. *title with woodcut of a lady and her daughters doing lacework, and 27 other leaves entirely consisting of woodcut models for point lace, in red morocco gilt, the sides covered with a geometrical pattern in gold, with a centre-piece containing the arms and crown of an Enfant de France* (? QUEEN MARGUERITE DE VALOIS), £70.

Without date, place, and printer's name (*about* 1580)

EXCESISVELY RARE, being quite unknown to the bibliographers. It consists of 28 leaves, each leaf bearing a signature (from A to Gg, omitting K and Y). It is bound up with Tagliente Arte de lo Scrivere, 1560.

26723 PAGANO (Matthio) la Gloria et l'Honore de Ponti tagliati, e Ponti in aere, sm. 4to. *woodcut title and 29 pp. of designs for Lace, vellum,* UNIQUE, £40. *Venetia, Mathio Pagan,* 1558

26724 ——— Facsimile Reprint of the above, sm. 4to. *hf. morocco,* 21*s* 1558—*Bernard Quaritch,* 1884

Only 100 copies thus produced.

26725 PARASOLE (Isabella Catanea). Studio delle Virtuose Dame, dove si vedono bellissimi lavori di punto in aria, reticella, di maglia, dissegnati da Isabetta (*sic*) Catanea Parasole, oblong 8vo. *title, first edition, dedication in Spanish and Italian, 2 leaves, and 33 leaves of elegant patterns for Lace, vellum,* UNIQUE, £50. *Roma, Antonio Facchetti,* 1597

26726 ——— Facsimile Reprint of the above, sm. 4to. *hf. morocco,* 21*s* 1597—*Bernard Quaritch,* 1884

26727 LASINIO, Pitture a Fresco del Campo Santo di Pisa, intagliate da Carlo Lasinio, atlas folio, 40 *superb plates, no list of plates, hf. russia, from the Hamilton library,* £8. 8*s* *Firenze,* 1812

26728 LITTA (Pompeo) FAMIGLIE CELEBRI ITALIANE, COMPLETE from the beginning to DISPENSA 184, forming 11 vols. roy. folio, **a Series of Pedigrees,** *several thousand engravings of Medals, Sculptures Paintings, etc. the* PORTRAITS BEAUTIFULLY COLOURED, *and the Coats of Arms* ELABORATELY EMBLAZONED: *in wrappers, uncut, as issued,* £66. *Milano,* 1819-83

26729 MAGINO (Gabrielli) Dialoghi sopra l'vtili sve inventioni circa la Seta . . . tutti gl' essercitii & instrumenti che nell' Arte della Seta si ricercano, folio, *numerous very fine woodcuts, full-page size, vellum,* £15. 15*s* *Roma,* 1588

The engravings depict all the processes of Sericulture, with large figures of gentlemen and ladies engaged in it ; and in each of them there is a background representing some of the public buildings of Rome. The second woodcut bears a monogram which seems to be that of Leonardo Norsini Parasole.

26730 **Mantua.** Labus (G.) Museo della Reale Accademia di Mantova, 3 vols. 8vo. 164 *plates of Sculpture, hf. bd.* 25*s* *Mantova,* 1830-7

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Manuscripts and Miniatures:

26731 BIBLIA LATINA VULGATA, stout sm. 4to. (or 12mo.), **illuminated Manuscript** *on fine vellum*, 527 *leaves*, **80 Miniatures** *within the initials of the book, and a still larger number of decorative initials, bound in brown morocco extra, gilt edges, by Bedford*, £35. *About* A.D. 1300

Written in North Italy, and bearing on the first page of the Biblical text the escutcheon of a noble Italian family, painted in the middle of an additional decorative border. The book is remarkable by reason of the number of its miniatures.

26732 BIBLIA SACRA LATINA, CUM PROLOGIS S. HIERONIMI, stout folio.

Superb Manuscript on Vellum, *written for* GIOVANNI BENTIVOGLIO, *richly ornamented with* PAINTED INITIAL LETTERS *with filagree ornaments*, **80 very beautiful Miniatures** *and as many* **exquisite borders** (*composed of human figures, grotesque birds, and other ornamentations*) RICHLY ILLUMINATED IN GOLD AND COLOURS, *blue morocco extra, blind tooling, gilt edges, in a morocco case, by Gruel*, £260.

Sæc. XIV (*circa* 1395)

This magnificent specimen of early Italian art was executed for Giovanni Bentivoglio, Lord of Bologna, who was assassinated in 1403 by his own subjects, and whose arms are emblazoned 76 times in the various borders. On the reverse of folio 146, in the border, instead of the Bentivoglio arms are the spread eagle and the letters I. R. (*Imperium Romanum*), (the device of the Emperor Frederic II, from whom the Bentivoglios claimed to be descended) surmounted by a Bishop's mitre; from which we may surmise that this escutcheon was added about 1450, and that the book was then probably in the possession of Fortunato Bentivoglio, Bishop of Sarsina.

26733 CICERO (M. T.) DE FINIBUS BONORUM ET MALORUM, small folio. **Fine Manuscript on Vellum,** *with an exquisite interlaced border to the first page, in which are painted figures of angels, birds, and a fawn; and an initial N which encloses a* **Miniature** *portrait of Cicero, bound in green morocco extra, gilt edges, by Lortic*, £40.

circa 1470-80

There are several illuminated initials, but nothing in the book can compare with the beauty of the first page and the lovely figures that are so gracefully disposed in the border. These have been attributed to the hand of Attavante himself, and they are indeed worthy to rank as the productions of an exquisite artist.

26734 CICERO. M. T. C. Lelius sivs (*sic*) de Amicitia dialogus ad T. Pōponiū Atticum—M. T. C. Cato maior vel de Senectute—M. T. C. Paradoxa, 3 parts in 1 vol. 12mo. **Illuminated MS. on Vellum,** *with beautiful borders containing* **Miniatures,** *and*

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MANUSCRIPTS AND MINIATURES—*continued.*

ornamental initials, in the original so-called Medici binding, enclosed in an olive morocco case, £75. *circa* A.D. 1490-1500

The three initial pages are magnificently decorated. On thick borders of pale gold elegant garlands of flowers are painted, in the midst of which various figures and medallions appear, the latter in the form of cameos or of busts in white marble on a black ground. The medallions or cameos are all of classical design and spirit; the other figures are like the usual miniatures of the good Italian school. Amongst them is the laurelled portrait of Cicero on the first page. The intitulation of each of the three books is written in gold capitals on a ground of blue, purple, or crimson, and the first few lines following also in gold on a ground of different colour.

26735 CLIMACO. Incomincia el prolago del frate che volgareço questo libro decto CRIMACO (Santa Scala del Paradiso), 4to.

MS. on Vellum, *with an* **exquisitely fine portrait** executed by some great artist of Giotto's school, 390 *pp. bound in green morocco extra, gilt edges, by* BEDFORD, £21. (*? Florence*) *Sec.* XIV

26736 GREGORII IX DECRETALIUM libri quinque, cum glossa Bernardi Bottoni, large folio, *finely written and* **illuminated manuscript on vellum,** *with numerous painted initials containing* **Miniatures,** *and a few others apart from the initials, which by their size and colouring afford a remarkable example of Italian art at the end of the thirteenth century, hf. russia, with brass knobs,* £32. *? Bologna or Padua, about* 1300

MSS. of Italian execution with miniatures and ornaments which date from the days of Giotto, have not received sufficient attention unless their contents were suggestive of the Fine Arts. Yet even in a volume like the present, treating only of Canon Law, the decoration is very remarkable and suggests many points of interest in connection with the origin and development of early Italian Art.

26737 HORATII CARMINA, small folio.

Superb illuminated MS. upon Vellum, *by an Italian calligrapher,* 114 *leaves with magnificent borders and illuminated letters, bound in vellum, and enclosed in a morocco case,* £280. *Sec.* XV (*about* 1420-30)

The first page contains an extremely elegant border of the interlaced pattern, in the shape of a large E, which occupies three sides of the page, and on the central projection of which the initial M of Mæcenas is wrought in gold. In the lower border there is a shield supported by *amorini* or angels, on which the Morosini arms are painted. Opposite to this a leaf of light green vellum is inserted, containing a large and finely-designed frontispiece in the style of Andrea Mantegna, painted in *camaieu-gris* and heightened with gold, representing a Fawn and a Satyr playing on flutes. This frontispiece was added about the end of the fifteenth century, and contains the name of Marc Antonio Morosini, the Venetian patrician, one of Aldus's patrons.

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MANUSCRIPTS AND MINIATURES—*continued.*

26738 PSALMORUM LIBER secudum Usum Monachorum Sancti Michaelis Montis Oliveti Ordinis S. Benedicti, sm. 4to.

Illuminated Manuscript on Vellum, *by an Italian Scribe with over* 30 *delicious* **Borders and Miniatures,** *and numerous initial letters, finely illuminated in gold and colours, from the Duke of Roxburghe's library, in an olive morocco case,* £300.

Val d'Acona, near Siena, about 1480

A chef-d'œuvre of the most exquisite beauty. The heraldic emblems that occur in the borders are: *azure*, a chevronel between three fleurs-de-lis, *or*—which seems to be the bearing of the Cinuzzi family at Siena; and a shield *azure* with a bend, *gules*, bordered *or*, and charged with three letters *d*, *or*. This last appears to be the cognizance of the Albergati of Bologna with the three *d*s superadded.

26739 MACROBII CONVIVIA SATURNALIA, small folio, **magnificent illuminated Manuscript on Vellum,** *with name of the Scribe,* "Completus Romæ Die v Aprilis MCCCCLXVI per A. Tophium;" *in the original Medicean red morocco binding, ornamented with blind tooling, gilt edges,* £52. *Romæ* 1466

This beautiful Manuscript, exquisitely written in round letters resembling the type used by Sweynheym and Pannartz for their 1465 edition of Lactantius, is very tastefully ornamented with 9 initial letters, equal to miniatures, richly illuminated in gold and colours. The first page (surrounded by a large border on a violet and purple ground) displays arabesques in the finest Renaissance style, Arms of the Owner, Medallions, and two Portraits worthy the finest *miniatore* of the XVth century, and is entirely in Capital Letters, as are 8 others, partially written alternately in gold, blue, green and red. The Initial Letter to Book IV is historiated with Views of the Bridge and Castle of Sant'Angelo.

26740 PSALTERIUM DAVIDIS CUM HYMNIS VARIIS (cviii), thick small 4to.

Beautiful Manuscript on Vellum, *by an* ITALIAN SCRIBE, *richly* **illuminated** *in gold and colours, the reverse of the first leaf exhibiting the intitulation:* Incipit Liber Psalmorum, *etc. in letters of gold on an azure ground, above and beneath which are winged boys supporting escutcheons, surrounded by laurel wreaths, on which are depicted armorial bearings very similar to those of the* MEDICI *family* (9 Torteaux).

Old French blue morocco, gilt edges, the back full gilt and ornamented with armorial bearings (a fox passant, a French regal crown between two mullets in chief), *in an olive morocco case,* £275. *About* A.D. 1500

Attributed by a competent authority to Sinibaldo of Perugia

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MANUSCRIPTS AND MINIATURES—*continued.*

(a scholar of Pietro Perugino) who was painting at Gubbio near Urbino towards the year 1520.

26741 VIRGILII ÆNEIS cum commentario et Glossis, sm. folio, MANUSCRIPT ON VELLUM, *with elaborate coloured initials, bound in parchment*, £42. *Sec.* XIV

With a colophon which shows that the scribe's name was Franciscus Jacobi de Pratoveteri.—Manuscript of Virgil's Æneid, earlier than the fifteenth century, are very scarce. This copy bears on the last leaf "GEORGII ANTONII VESPUCII LIBER," and beneath, "DI CASA MINUTOLI TEGRIMI" (a Lucca Family). Giorgio Antonio Vespucci was the uncle and tutor of the celebrated Amerigo, and a friend of Savonarola. There are several inscriptions in his handwriting.

26742 VERGILII Æneis, small folio, **Manuscript on Vellum,** *with a fine initial page, illuminated with a large initial and an elegant border of arabesque interlacement; purple morocco extra, gilt edges, by Zaehnsdorf*, £40. 1450

There is an inscription on the front of the last leaf (just beneath the end of the 13th canto of Maffeo Vegio), which is not easy to decipher, but in which we can trace the date "8 idus Augusti anno M.cccc.l," and the first year of the reign "Domini Comitis Francisci Sfortie vice-comitis;" from which it would appear that the book was written in or near Milan.

26743 VERGILII OPERA; Æneis; Bucolica; Georgica, folio. **Beautiful Manuscript on Vellum,** *written by an Italian scribe, with elegant illuminated initials to each book, accompanied by small borders in gold and colours, brown morocco, blind tooled, gilt edges, by Thompson of Paris*, £60. *circa* 1460-70

26744 THE DEATH OF THE VIRGIN,

A very early and curious Painting, by an artist of the Græco-Italian school; executed on vellum, and containing 14 figures (the Virgin, the Apostles, and an angel at the head of the bed), each with a raised gold nimbus round the head, 8½ by 5 in. *in black frame*, £10. 10*s* *About* A.D. 1280-1300

This is a work of remarkable merit; superior in colouring and in the easy disposition of draperies to the examples of that Byzantine School from which early Italian art may be considered to have emanated. It is in fact Byzantine art imitated and improved. The costume indicates the end of the thirteenth century.

26745 EARLY ITALIAN SCHOOL. **Two miniatures** in a gilt frame—1. A Scene in the Life of a Saint, introducing eight figures, *apparently the foundation of a monastery or some religious edifice by a Pope, who wears a single-crowned mitre*, 6½ in. by 5 in. 2. Christ's commission to Saint Peter, beautifully finished, 4 in. square, both from a large choral book, by an Italian artist, *probably of the School of Pisa*, £12. 12*s* *Sec.* XIII

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MANUSCRIPTS AND MINIATURES—*continued.*

26748 ST. CATHERINE IN THE TEMPLE. AN EXQUISITE EXAMPLE OF THE FAMOUS MINIATORE GIROLAMO DAI LIBRI, representing St. Catherine of Alexandria before the doctors and a crowd of people. The scene is within a temple supported by columns. The faces and figures of the seventeen principal persons represented are finished with the most accomplished skill, to which no reproduction or description could do sufficient justice. The brilliant harmony of the colouring can scarcely be imagined. The triumph of the whole piece is perhaps the group in the gallery, consisting of fifteen heads perfectly, yet almost microscopically finished. At the foot of the centre pillar is the signature of the artist, "Ieronimus f." Size 7¾ by 7⅛. *Neatly mounted in a gilt frame*, £250. *About* 1520

Specimens of the work of Girolamo are rarer and more beautiful than even of Giulio Clovio.

26749 THE HOLY FAMILY, *a fine Italian* MINIATURE *painted on vellum*, 7 × 5½ *inches. Sec.* xvi. Three leaves from a MS. BREVIARUM, *written in Italy, with exquisite illuminated borders and initials containing miniatures, eighteen figures in all besides the arabesque ornament, Sec.* xiv—together in an 8vo. portfolio, £10.

26750 GIULIO CLOVIO. Crucifixion of St. Luke, and Downfal of the Idols, *two exquisite Miniatures*, 7½ × 6 *inches, printed on vellum and framed as separate pictures*, £50. *About* 1560-70

The harmonies of colour are so lovely that they fascinate the eye before it has had time to perceive the beauty of the design and the mastery of composition in these two paintings. The figures and faces are very fine. Although attributed as above to Giulio Clovio, about 1560-70, it is equally probable that they are the work of Lodovico da Cigoli about 1585. In the background of each, rise the towers and houses of a great city.

26751 AUGUSTINUS DE CIVITATE DEI, small folio, *magnificently* **printed on vellum,** *with an* **exquisitely illuminated** *first page, the initials throughout the book painted and gilt, old crimson morocco gilt, gilt edges goffered, the loveliest book of the Sunderland collection*, £1200. *Venet. Nic. Jenson*, 1475

26752 LA BIBBIA SACRA, vulgarizata per Nic. de Mallermi, sm. folio, lit. goth. *the first page of text adorned with fine* MINIATURE AND ILLUMINATED BORDER, *slightly wormed, old crimson morocco, gilt edges, from the Sunderland library*, £35.

Venetia, OCT. SCOTTO, 1481

VERY RARE. Contains 427 printed leaves, a i being blank.

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MANUSCRIPTS AND MINIATURES—*continued.*

26753 BIBLIA LATINA, sm. folio, PRINTED ON VELLUM, *with two exquisite* **Miniatures** *at the beginning, and numerous Capital Letters finely illuminated in gold and colours throughout the text, but three leaves wanting in the body of the book, a beautiful copy in oak boards, covered in red morocco, gold tooling, with clasps,* £110. *Venetiis, N. Jenson,* 1476

*** Excessively rare. This was probably the Merly copy.

It fetched £330 at the Beckford Sale. This is one of the loveliest volumes ever produced by Jenson, and the first miniature in it is worthy of the hand of a great artist. I sold the Benzon copy for £425.

26754 HORATII CARMINA, cum commentatione Christophori Landini, stout sm. folio, **printed on vellum,** *with two leaves* **elegantly illuminated** *in gold and colours, old citron morocco, in blue morocco case,* £350. *Florentæ, Miscomini,* 1482

26755 VIRGILII OPERA, folio, **Editio Princeps, printed on fine vellum** *with the initials painted and illuminated, the first page decorated with a magnificent border in which architectonic and arabesque ornament are combined with exquisite figures of winged and wingless bambini, those in the bottom compartment (a little defaced) painted in camaieu bleu, but those in the upper part life-like in flesh colour, the whole picture radiant with gold, and lovely with harmonizing colours; bound in red morocco, gilt edges, after Lord Sunderland, blue morocco case,* £1000. *Vindelinus . . . apud Venetos,* 1470

26756 MARC ANTONIO RAIMONDI, and others, 160 RARE OLD ENGRAVINGS, *all with their full margins, bound soon after the issue of these prints, vellum,* £35. (1550-1600)

Contents of this valuable Collection:

Dürer's Little Passion: MARC ANTONIO'S copies, engraved on copper, 32 *plates* (out of 37)
Vita S. Norberti, totius Germaniæ Primatis *Antv.* Theod. Gallæus, 2 *fronts. and* 34 *plates*
Various Saints, 28 *plates,* by Th. Galle, P. de Mallery
Christ on the Crucifix, *plate by Snyders*
Another Series of Saints, by Th. Galle, C. de Mallery, Snyders, Collaert, 17 *plates*
Six Small Engravings of Saints, by C. de Mallery
Crespin de Pas' *nine* Arch-Angels
Biblical Engravings, 9, by Martin de Vos, engraved by Ph. Galle
Johann Wierx, 20 Biblical Engravings, ranging from the Creation to Noah's Ark
Two Engravings of Hands, with elaborate details
Two Miscellaneous plates

MARC ANTONIO, Life of the Virgin, after Dürer—*see ante* No. 26138

29757 MICALI (Gius.) Antichi Monumenti per servire all' opera intitolata l'Italia avanti il dominio dei Romani, folio, 60 *fine plates of Sculpture, hf. morocco, gilt tops,* 10*s* *Firenze,* 1810

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29758 MONTANO (G. B.) Scielta de varii Tempietti antichi, 2 *fine portraits*, 5 *plates of Armour by A. Lafreri* (1550), *and* 66 *engravings of Temples, Roma*, 1624; Diversi Ornamenti Capricciosi per Depositi o Altari, 40 *plates* (3 *wanting*), *ib.* 1625; Tabernacoli diversi, 28 *plates* (*including* 2 *portraits*), *ib.* 1628; Raccolta de Tempii et Sepolcri, 31 *plates, ib.* 1638—in 1 vol. folio, *fine impressions, russia extra, gilt edges, by J. Clarke*, £4.

26759 MUSEO (REAL) BORBONICO (descritto ed illustrato da PISTOLESI), 16 vols. 4to. complete, *about* 1000 *beautiful engravings of Statues, Bas-Reliefs, ancient Paintings, Vases, Candelabri, etc.* (pub. at £44.), *hf. morocco gilt, gilt edges*, £16. 10*s*
Napoli, 1824-67

The great Repository for the Remains of Greek Art, found at Pompei, Herculaneum, Stabia, etc. also Engravings of Paintings found in the MUSEO FARNESE. An analytical List of Contents gives the following headings:—

I. Architettura, Monumenti antichi; II. Scultura, Monumenti antichi: numi, divinità minori, culti orientali, etc.; III. Musaiche; IV. Pitture, monumenti antichi; V. Pinacoteca, *this comprises all the Italian schools*; VI. Vasi fittili; VII. Monete, Gemme, Ori, Argenti; VIII. Papiri.

The text is written by first-class men, such as Nicolini, Finati, Minervini, and others. The style of engraving is very pleasing. No similar and equally well executed pictorial record exists of other Italian Museums.

26760 **Music.** AGAZARII (Aug.) Sertum Roseum ez plantis Hierico armoniæ traditum: Bassus ad Organum, *Venet.* 1614—Ejusdem Sacræ Cantiones, liber quartus: Bassus ad Organum, *ib.* 1614—CIFRA (Antonio) Motecta, liber primus: Bassus ad Organum, *Romæ*, 1609—Ejusdem liber tertius, *ib.* 1612—4 parts in 1 vol. sm. 4to. *vellum*, £5. 1609-14

26761 **Napoli.** VERGARA (C. A.) Monete del regno di Napoli, sm. 4to. 60 *plates of coins, from the time of the Norman King Roger to Carlo III, vellum*, 24*s* *Roma*, 1715

26762 NICOLAI (Nicc Mar.) della Basilica di S. Paolo, Opera di N. M. Nicolai, con piante, e disegni incisi, large folio, 18 *plans and designs, hf. calf, uncut*, 18*s* *Roma*, 1815

26763 OTTLEY'S ITALIAN SCHOOL OF DESIGN, 1 vol. royal folio, 84 *carefully engraved and tinted plates, being a series of facsimiles of original* DRAWINGS *by the most eminent* PAINTERS *and* SCULPTORS *of Italy, with Biographical Notices* (pub. £12. 12*s*), *bds. uncut*, £3. 10*s*; or *hf. bd. red morocco, uncut*, £4. 10*s* 1823

26764 ——— the same, impl. folio, *hf. bd. green morocco gilt, gilt edges*, £4. 1823

26765 ——— the same, LARGE PAPER, PROOFS, atlas folio, *bds. uncut*, £3. 3*s* 1823

26766 ——— the same, LARGE PAPER, PROOFS, atlas folio, *hf. bd. morocco, uncut*, £7. 10*s* 1823

26767 OVIDIO, METAMORPHOSEOS VULGARE HYSTORIADO, small folio, *a translation into Italian prose, with the same woodcuts as in the Parma Ovid of* 1505, *but with a beautiful border round the first page, which is not in that edition, vellum*, £10. 10*s*
Venetia per Alexādro di Bāloni ad instātia del nobile misser Lucantonio Zonta . . M.CCCCC.VIII (1508)

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26768 OVIDIO, la Vita et Metamorfoseo, figurato & abbreuiato in forma d'Epigrammi da M. Gabriello Symeoni, smallest 4to. 187 *pretty woodcuts by Le Petit Bernard, each page written within an elegant woodcut border, also containing figures and ornaments, fine copy in brown morocco, blind tooled, with the initials* J. M., *gilt edges,* £7. 15*s* *Lione, Giovanni di Tournes,* 1559

A beautiful book dedicated to the beautiful Diane. The dedication is preceded by some verses in which we find that "sante le Muse son, santa è Diana, Caste son quelle e *casta è questa*"—which sounds ironical.

26769 PAOLI (P. A.) Antichità di Pozzuoli, Cuma e Baia, 68 *fine engravings by Volpato, etc. with engraved text in Latin and Italian* *Florence,* 1768

——— Pæsti sive Posidoniæ Rudera, *Lat. et Ital. with* 65 *fine engravings by Volpato and Bartolozzi,* 15 *of which relate exclusively to Coins* *Roma,* 1784

—— together 2 vols. impl. folio, *red morocco, gilt edges, a crowned C with "Napoleone" stamped on sides, afterwards in the Bibliothèque de Rosny and now from the Hamilton Palace library,* £6. 6*s*

26770 PERGOLESI'S Ornaments, roy. folio, *the complete engraved series of* 55 *fine plates, comprising* 370 *designs for the Decoration of Ceilings, sides of Rooms, Doors and Furniture, etc. engraved by the author and Bartolozzi, hf. bound,* £10. 1775-85

A very beautiful volume containing Cipriani's designs for centre paintings of ceilings engraved by Bartolozzi.

26771 PIRANESI (G. B.) Architetture e Prospettive, parte prima, folio, 14 *plates, hf. bd.* 12*s* *Roma,* 1743

26772 ——— della Magnificenza ed Architettura de Romani, atlas folio, *brilliant impressions of the beautiful portrait of Clement XIII and of the* 38 *fine large engravings,* THE DEDICATION COPY TO POPE CLEMENT XIII, *magnificently bound in veau marbré, gorgeously decorated with broad Grolier borders of gold tooling painted in compartments, drawings of views and heads, and paintings of the Papal arms, painted gilt edges, from the Hamilton Palace library,* £15. *Romæ,* 1761

26773 PIRANESI (F.) Monumenti degli Scipioni, atlas folio, 13 *leaves of text, vignette and* 6 *plates, boards,* 30*s* *Roma,* 1785

26774 PITTONI (Batt.) Imprese di diversi Prencipi, Duchi, Signori e d'altri Personaggi et Huomini letterati et illustri, oblong 4to. FIRST EDITION, 52 *plates of emblematical devices,* 2 *plates wanting, vellum,* £2. *Venetia, s. a.* 1562

26775 POLIPHILO. HYPNEROTOMACHIA POLIPHILI, vbi hvmana omnia non nisi Somnivm esse docet. atqve obiter plvrima scitv sane qvam digna commemorat [auctor Franciscus Columna], *Italice,* folio, EDITIO PRINCEPS, *with exquisitely beautiful wood engravings from designs by* b (*i.e. Giovanni Bellino or Sandro Botticelli*), *perfect and fine copy, in vellum,* £50. *Venetiis apud Aldum,* 1499

26776 POLIPHILO. La Hypnerotomachia di Poliphilo, cioè Pugna d'Amore in Sogno; dov' egli mostra che tutte le cose humane non sono altro che Sogno, folio, *with the beautiful illustrations attributed to Giovanni Bellino, fine copy in red morocco extra, gilt edges, genre Derome,* £45. *Venetia, figliuoli di Aldo,* 1545

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26777 **Pompeii, Stabia.** Fiorelli (Gius.) Gli Scavi di Pompei dal 1861 al 1872, roy. 4to. 20 *plans and plates, bds.* 25*s* *Napoli*, 1873

26778 Pompei e la Regione sotterrata dal Vesuvio nell' anno 79: Memorie e notizie pubblicate dall' Ufficio Technico degli Scavi delle Provincie Meridionali, sm. folio, *plans and plates (some coloured) of excavations, bds.* 30*s* *Napoli*, 1879

26779 Ruggiero (M.) Degli Scavi di Stabia, 1749-82, roy. 4to. *plans, bds.* 25*s* *Napoli*, 1881

—— *see also* Nos. 26696 and 26759

26780 **Rome.** Mirabilia Rome, 16mo, *full-page woodcuts, folio* 26 *a little cropped, extra calf, gilt edges, from the Beckford library,* £2. 16*s*

Rome per Martinū de amsterdam et joanez besicken Alamanos *Anno M. cccc* (1500)

This copy fetched £5. 5*s* at the Beckford sale: on account of the slight detriment above-mentioned it is offered very cheap.

26781 Specchio overa compendio dell' Antichita di Roma, raccolto da Gior. Portio, 18mo. *calf*, 2*s* 6*d* *Roma*, 1625

26782 ROSARIO della sacratiss. Vergine Maria dall' opere del P. Luigi di Granata raccolto per Andrea Gianetti da Salo, sm. 4to. *numerous fine copperplate engravings, full-page size, emboité in a Maioli red morocco binding, the sides covered with a geometrical pattern in silver, with a centrepiece in gold representing the Virgin, and the inscription in the bottom margin,* "Tho. Maioli et amicorum," £25. *Roma*, 1577

This book has been substituted in the cover for some other of similar nature which had been bound for Maioli.

26783 ROSINI (Giovanni) Storia della Pittura Italiana esposta coi monumenti, **Original Edition,** 7 vols. 8vo. *with* 367 *outline engravings*, and 5 Atlases, in royal folio, *comprising* 254 *large elaborate plates of the Masterpieces of Italian Painters*, bound in 2 vols. folio and 7 vols. 8vo. (pub. £31. 10*s*), *hf. bound red morocco, gilt tops, uncut, a superb work*, £10. *Pisa*, 1839-54

26784 **Pisa.** Rosini (G.) Lettere Pittoriche sul Campo Santo di Pisa, sm. 4to. *plate and vignettes, half russia*, 10*s* *Pisa*, 1810

26785 Settala. Museo o Galeria adunata da Manfredo Settala, descritta in latino da P. M. Terzago, et hora in Italiano da P. F. Scarabelli, sm. 4to. *frontispiece and folding plate, old calf, from the Sunderland library*, 10*s* *Tortona*, 1666

The Settala Museum combined a Gallery of Pictures, a Museum of Antiquities, and a library of 10,000 vols. (with 600 MSS.)

26786 Temanza (T.) Vite dei piu celebri Architetti e Scultori Veneziani che fiorirono nel Secolo XVI, 4to. *cuts of medals, half bound*, 4*s* *Venezia*, 1778

"Ouvrage très-estimé."—*Brunet.*

26787 Tensini (Cav. Francisco) Fortification, Guardia, difesa et espugnatione delle Fortezze esperimentata in diverse guerre, 2 vols. folio, *engraved title (mended), portrait, and numerous plates, old calf, with the Sunderland Arms on sides*, 20*s* *Venetia*, 1655

26788 TIZIANO. Jackson (J. B.) Imitations of Pictures by Titian, atlas folio, 12 *large chiaroscuro engravings, bds.* £2. 10*s* *Venice*, 1740-42

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26789 VALLARDI (F. S.) Manuale del Raccoglitore e del Negoziante di Stampe antiche e moderne, 8vo. *hf. bd.* 5*s* *Milano*, 1843

—— *see also ante* MILAN, p. 2604.

26790 VASARI, Vite de' piu eccellenti Pittori, Scultori, e Architettori, 3 vols. royal 8vo, *woodcut portraits, large copy in russia extra, leather joints and gilt edges, richly gilt on the back*, £12. 12*s* *Fiorenza*, 1568

26791 ——— Vite de' Pittori, Scultori e Archittetti con note da G. Bottari, 3 vols. 4to. 157 *portraits, old tree-marbled calf gilt*, 32*s* *Roma*, 1759-60

The best illustrated edition of Vasari, and a fine book of Portraits.

26792 ——— Ragionamenti sopra le Invenzioni da lui dipinte in Firenze nel Palazzo, 4to. *portrait, MS. notes, vellum*, 7*s* 6*d* *Arezzo*, 1672

26793 Vaticano. RIGHETTI, Descrizione del CAMPIDOGLIO, 2 vols. royal folio, 390 *fine plates of Statues, Bas-reliefs, etc. brilliant original impressions* (pub. at £20.), *Roman vellum gilt, gilt edges*, £4. *Rome*, 1833-39

Priced, 1847, unbound, £15. 15*s*; half morocco, £16. 16*s*. Only a limited number of copies have been printed, and the coppers are destroyed.

Venice:

26794 CICOGNARA L. (A. Diedo ed A. Selva), le Fabbriche più cospicue di Venezia, misurate, illustrate ed intagliate dai membri della Veneta reale Accademia delle belle arti, 2 vols. impl. folio, *with* 250 *fine large plates, original impressions, hf. bd.* £8. 8*s* *Venezia*, 1815-20

This copy was sold by H. Bohn for £10. 10*s*.

26795 ——— the same, 2 vols. impl. folio, THICK PAPER, 250 *plates, hf. russia, the Duke of Hamilton's copy*, £12. 1815-20

26796 LEGGI E MEMORIE VENETE sulla Prostituzione fino alla caduta della Republica, royal 4to. 4 *fine photographs from allegorical designs after Paul Veronese, and plate of a Venetian Courtezan, brown morocco*, £10. *Venezia*, 1870-72

Printed for private circulation at the expense of the Earl of Orford.

26797 MOLMENTI (P. G.) LA VIE PRIVÉE A VENISE depuis les premiers temps jusqu'a la chute de la Republique, thick post 8vo. 570 *pp. vignettes and* 8 *etchings, ornamental wrapper, a very nice and cheap book*, 8*s* *Venise*, 1882

"L'HISTOIRE DE LA VIE PRIVÉE À VENISE PAR P. G. MOLMENTI a été couronnée par l'Institut royal des sciences, des lettres et des arts de Venise.

Imprimée depuis et livrée au Public, ella a reçu un accueil qui a pleinement confirmé le suffrage si flatteur de notre Académie. Deux éditions, tirées à plusieurs containes d'exemplaires, ont été facilement écoulées.

Animé par ce brillant succès, j'ai entrepris d'en publier une traduction en langue française, à l'occasion du troisième Congrès géographique, qui doit se réunir cette année à Venise.

L'histoire de Molmenti se présente cette fois au grand public de l'Europe. L'éditeur pour l'en rendre plus digne, l'a fait traduire par un écrivain français distingué."

26798 SCENE di Venezia, opera di Pietro Gaspare Moro-Lin; e tradotta in Francese da Leopoldo Crilanovich, 8vo. *Italian and French, plan of Venice and* 25 *coloured plates of Buildings, Scenes and Customs, hf. morocco gilt*, 30*s* *Venezia*, 1845

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VENICE—*continued.*

26799 PRICE (Lake) Interiors and Exteriors in Venice, lithographed by Jos. Nash, atlas folio, 26 *fine plates, coloured and mounted like drawings, with descriptive text* (published at £10. 10*s*), *in portfolio, hf. morocco*, £6. 1843

26800 VERDIZOTTI (G. M.) Cento Favole Morali, de i piu illustri antichi e moderni autori Greci e Latini, trattate in varie maniere di versi volgari, sm. 4to. **First Edition,** *with fine impressions of the woodcuts* (*about* 100), *some of which are from Titian's designs, fine large copy in olive morocco, gilt edges*, £7. 7*s* *Venetia, Giordano Zileti*, 1570

26801 [VIALART DE S. MORYS (E. B.)] DESEGNI originali d'eccellenti Pittori incisi ed imitati nella loro grandezza e collore, 2 parts in 1, folio, 172 *facsimiles of original drawings, wanting title to Part I, that for Part II being substituted, half calf gilt, from the Beckford library, Hamilton Palace*, £5. *London*, 1793-94

The complete number of these designs, including the two frontispieces, was 175, so that very little is missing. The work is extremely rare.

26802 VINCI (Lionardo da) Trattato della Pittura, con la vita da Dufresne, si sono giunti il trattato della Statua di Leon Battista Alberti, con la vita, folio, *portraits and plates on the text, calf*, 15*s* *Parigi*, 1615

26803 ——— Trattato della Pittura, 8vo. *portrait and* 57 *plates, sd.* 3*s* 6*d* *Milano*, 1804

26804 ——— Literary Works of, compiled and edited from the original MSS. by J. P. Richter, *in Italian and English*, 2 vols. impl. 8vo. (pub. £12. 12*s*), 122 *heliographic facsimiles of original drawings, cloth*, £10. 1883

26805 VITALE (P.) La Felicità in Trono su' l'Arrivo, Acclamatione e Coronatione delle Reali Maestá di Vittorio Amedeo Duca di Savoja, e di Anna d'Orleans da Francia ed Inghilterra, Re e Regina di Sicilia, Gerusalemme, e Cipro, celebrata tra' le Pompe di Palermo, folio, *numerous fine engravings, red morocco extra, gilt edges*, £15. 15*s* *Palermo*, 1714

An excessively rare pageant, unknown to Brunet, Cicognara, Grässe and Vinet.

26806 VITRUVIO, Dieci libri dell' Architettura, tradutti et commentati da Monsignor Barbaro, folio, *numerous woodcuts, old calf, from the Sunderland library*, £4. *Vinegia*, 1556

26807 WINCKELMANN, Monumenti antichi:

RAFFEI (S.) Dissertazioni sopra un Apolline Bassorilievo, un singolar Combattimento, Filottete addolorato, nella Villa Albani, large folio, *numerous plates, old Italian red morocco, richly gilt, with Imperial Arms on sides*, £3. 10*s* *Roma*, 1772

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The ornamentation on the sides is a masterly effort of skill and taste; a grand yet simple framework of geometrical interlacement in parallel gold lines with a few centre and corner stamps *plein or*. The binding was probably done at Venice about 1550, by some hand that had laboured in the service of Maioli and Grolier.

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Sanders' Examples of Carved Oak Woodwork

in the HOUSES and FURNITURE of the 16th and 17th Centuries, by William Bliss Sanders, Architect, folio, 25 *large plates*, and descriptive text, *cloth*, £1. 11*s* 6*d* 1883

"*We have here a work which, it may be safely said, no artistic library will be complete without*, while the facts of its author and illustrator being a local architect, and many of the specimens of oak carving reproduced being of local origin, should make the handsome volume specially run after by the antiquaries and artists of Notts. and Derbyshire. Mr. Sanders was led to publish these sketches owing to his having himself experienced great difficulty in obtaining for business purposes accurate information regarding the woodwork of the 16th and 17th centuries. His case was not an uncommon one, having been that of the restorer, who, having no books to go to, or even reliable models, had to tramp the country, visiting at houses where examples of old woodwork were still extant, but as it was the necessity of doing this that first suggested to Mr. Sanders the idea of producing such a volume as that at present before us and made him fit to undertake the task the fact is the less to be regretted. The author does not take up any enthusiastic advocacy of the style of woodwork common in the 16th and 17th centuries, though admiring the specimens he reproduces for their solidity and genuine workmanship; indeed he writes entirely without prejudice, or he might have hesitated before printing a letter to him on the subject from Professor Ruskin, which is, on the whole, somewhat severely critical. 'My respect for your earnestness and admiration of your skill,' writes Professor Ruskin, who had obtained a sight of the original drawings, 'have hitherto prevented my undertaking the difficult task of qualifiedly praising what, excellent for your immediate purpose, is yet not in harmony with the precepts of the best masters in wood carving.' What the great art critic here says is not denied by Mr. Sanders. Every one acquainted with the woodwork of the period illustrated knows that foreign artists produced far more beautiful and airy-looking work than anything fashioned by contemporary English artists; but, on the other hand, the latter excelled in the manner in which they combined solidity with elegance, and for men who were for the most part self-taught their productions are interesting and beautiful. The wonder is, not that they invented so little so much as that, untrained and with little knowledge of contemporary art, they should have managed to do so much. English artists of the period may have been conventional to a degree and have possessed no great creative faculty. . . . We have said that among the illustrations, which have been produced by photographs from the author's pen-and-ink sketches and then transferred to stone, are several of local interest. One represents an old oak cabinet that could be seen until recently in Nottingham, but which passed the other day into the possession of the owner of Balderton Hall, near Newark. This piece of work, which is of considerable beauty, was probably the production of one of the foreign artists, who, about the beginning of the 17th century, came over to England in numbers to escape persecution at home. The workmanship is perceptibly more artistic than that in cabinets of the period of English make. Much less beautiful are the old oak cabinet and chest preserved at the Friary, Newark, the ornamentation, which is comparatively slight, being directly in opposition to the best architectural rules. Mr. Sanders also reproduces three old oak chairs still to be seen at the same place, two remarkable bedsteads preserved at Buxton, and many other curious specimens of old English woodwork."—*Nottingham Journal*, November 26, 1883.

"EXAMPLES OF CARVED OAK WOODWORK." W. B Sanders (Quaritch).—"A collector of furniture recently dined with the writer of these notes. On seeing the dining-room furnished with old oak, he remarked, "Are you still at the oak stage? I passed through that long ago; it was too heavy; so I tried Chippendale. So was that. Now I'm buying Louis Seize, but I fancy I shall revert to oak in my old days.' No doubt his objection to oak, especially in small houses, was well founded. But there is a greater drawback to its intelligent collection, namely, the apparent inability of any one to give even approximate dates to the various pieces, notwithstanding that in no class of furniture has the practice of affixing the date been more in vogue. A shrewd Yorkshireman who collects furniture in out-of-the-way places, recently informed us that he didn't think any of it was more than seventy years old. And yet a piece almost identical to some of his, which we found used as an oat-bin in the outbuildings to a castle had, so the farmer informed us, been lately styled by the Archæological Society as 'Tudor,' it apparently being late Jacobean. And over this difficulty Mr. Sanders does not help us; he certainly generalizes the fine examples of chests which he illustrates in his work as 16th and 17th century, but he attempts no classification of them. Nor does he notice what to us is a most interesting feature as regards oak furniture, namely, the localization of style. For instance, an Eastern Counties chest has a distinct Flemish type, and differs not only in carving but in construction from one from Yorkshire: again, the west-country ones are much smaller, and are raised by legs. Chairs, respecting which Mr. Sanders has but little to say, are also distinguished in the same way. We trust that in the more extensive work which the author promises, he may see his way to thoroughly treating this interesting subject."—*Art Journal*, February, 1884.

"It is a long time since Englishmen took the interest which they take at present in the construction and decoration of old English furniture, and Mr. William Bliss Sanders has chosen his time well for publishing his practical and comprehensive *Examples of Carved Oak in the Woodwork and Furniture of Ancient Houses* chiefly of the sixteenth and seventeenth centuries. The work is published with a double purpose, first, with the view of drawing the attention of builders, cabinet-makers and others to the honesty and soundness of the construction then in use, many of the principles observed in early work being at the present time almost entirely lost sight of, and next, to supply a few hints to collectors of old oak as to the method of discriminating between original pieces of furniture and those wholly or in part made up with the view of supplying the present great demand for old English oak-work. The book is profusely illustrated with photo-lithographic drawings of furniture, which are executed in most cases with so much precision that they can be exactly reproduced; but of course the chief use of the book will be in preserving with careful fidelity the architecture and furniture of the earlier English Renaissance and in deepening the love for old English work which is such a marked characteristic of the period. Old oak, of course, has always had its votaries, and good specimens have never ceased to be eagerly sought for and to command very high prices. But till now no book has been specially devoted to this interesting class of work, because in England we are far behind the French in the literature of connoisseurship, and our collectors have been content to go on picking up their windfalls here and there, without any methodical guide. A nation's furniture, as *The Times* recently said, is part of its life, and in these days, when social history, the theory of development, and fine art are equally believed in, it seems strange that no competent person should have been found to handle so fascinating a subject till Mr. Bliss Sanders took up the matter in this volume, and we hope the success of the publication will lead Mr. Sanders to extend his researches, and to do on a larger and more comprehensive scale what he has done so well, on a small scale, for a single period."—*The Yorkshire Post*, March 26, 1884.

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